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MR. NEVIN ANSWERS ATTACKS ON "POIA"

Composer Denies Truth of Many Reports Circulated Regarding Production of His Opera

Arthur Nevin, the first American composer to have an opera produced at the Royal Opera in Berlin, in the following statement made to the editor of MUSICAL AMERICA, replies to numerous criticisms and reports alleging that "Poia," the opera in question, was not entirely original and that it was produced only on account of undue influence exerted in his behalf:

Through your columns, I beg to be allowed space to vindicate myself from unceasing injustice and unauthentic reports and rumors concerning me and my opera "Poia," produced in Berlin, April, 1910.

I will begin my statement from the day I took my libretto to the Royal Opera House of Berlin in 1908. I arrived at the doors of the management with no other introduction in my possession than my visiting card. I was entirely unknown. My card was taken to Privy Councillor Winter, as Count Hülsen was then not in Berlin. In a few moments I was informed Geheimrath Winter would see me. Entering his office, he asked me to be seated. I told him I had come to him with a libretto of an American opera founded upon the legend of the Prophet of the Blackfeet Indians of our Western States. He was courteous and allowed me to explain much of the scheme. At the end of the interview he told me to leave the libretto and to call in a week.

At the appointed time I again went to the management and was told by Geheimrath Winter that the Oberregisseur Droscher—who passed on all texts—would see me. Droscher was then on the stage rehearsing. I sent my card to him. When he received me he informed me he had read the work and would recommend it. He also told me Dr. Karl Muck would examine the orchestral score. At the conclusion of Muck's examination I was told Muck had recommended the opera's being accepted. I felt pleased and thought the matter was settled. I heard later that the score had to go through the criticism of another conductor, which involved another week of waiting.

Calling at the expiration of the time given for the second reading of my score, I was delighted to hear that my work was again approved. I asked who had examined it this time and was told that I was not to know; that I really should not have known Dr. Muck had read the work.

After this came a long wait. Count Hülsen's health was in such poor condition he was compelled to seek rest from all his business affairs, so the question of my opera could not be presented to him.

The Summer of 1909 came, and I was obliged to sail for America, without knowing what decision Count Hülsen would make. I left Berlin, putting everything in the care of my wife. In June I received a cable from Mrs. Nevin telling me "Poia" had been accepted. In August I sailed for Berlin. Work, preparing for the production, was begun about the first week in March and the opera's first performance was on the 23d of April.

I have never had the honor of being presented to the Kaiser or the Crown Prince. I never had one letter of introduction or influence of any kind brought to bear. My wife and I kept secret my visits to the opera house management and therefore no one could have assisted me, not knowing I was trying to get a production.

Since the "Poia" was staged, a stream of rumors has been going on. A man highly connected with a musical periodical (monthly, I believe) has stated that he is "under the impression Humperdinck orchestrated the work." I had been told such rumors were current so I wrote Prof. Humperdinck in the late Summer of 1910. I give a translation of his reply to me.

Dear Mr. Nevin:

To my wonderment I learn that the legend of my collaboration on your opera "Poia" has pene-



WILLIAM HINSHAW

Distinguished Bass of the Metropolitan Opera Company, Whose Wagnerian Interpretations Have Established Him in High Favor. (See Page 36)

trated to America. Every one who is somewhat familiar with the technique of the modern Music Drama, knows that the complicated work of such a score cannot be done by several persons, as it is impossible for two different musical natures to feel and to express the same thing. Your opera "Poia" is, in every respect, your inspired property (*Geistiges Eigentum*) and no one knows this better than I who saw its beginning and was permitted to rejoice over its development.

The legend of my collaboration has not even the advantage of being new, a similar legend having been circulated at the time when my pupil Siegfried Wagner sent his first opera, the "Baeren-Haeuter," out into the world. After the son of the great master had in the meanwhile given evidence of his high gifts, through a series of excellent works, the rumor died out of itself.

And so it will go with you, dear friend, as soon as your new opera has seen the light of day, for which event I send you at this time my heartiest good wishes.

(Signed) E. HUMPERDINCK.

Grunewald, Sept. 7, 1910.

Now comes what I consider the most unpardonable of all published false statements.

When Putnam Griswold arrived in New York to take his position as one of the Metropolitan singers, he gave an interview for your paper, insinuating that

Humperdinck had scored my opera. In an interview for the New York *Times* he said that I must have had a strong "pull" with the Kaiser to have my work produced and, that although there was no call for me after the second and third act, I appeared before the curtain. I did appear before the curtain but not until Droscher came to the box in which I was sitting and took me by the hand down to the stage, saying I was being called for. * * * I understand that a newspaper or a weekly is supposed to print the words of the person interviewed. My indignation is against the one who gave such statements to the interviewer.

In your issue of November 16, I find now the person who put my opera "in shape," has changed from Humperdinck to Dr. Muck! (This statement was made at a recent dinner given by "The Bohemians.")

How would such a thing be possible? Dr. Muck examined the work first. He recommended it, but he had not touched pen or pencil to the score when it left his hands to be examined by another con-

[Continued on page 4]

CLARA BAUR, NOTED EDUCATOR, IS DEAD

Directress of Cincinnati Conservatory Had Been One of America's Leading Musical Figures

[By telegraph to MUSICAL AMERICA]

CINCINNATI, Dec. 18.—Clara Baur, directress of the Cincinnati Conservatory of Music and one of the leading figures in the musical educational life of this country, died this morning at her home in Auburn, Cincinnati.

Miss Baur founded the school of which she was directress in 1867, having come to America from Germany, where she was a student of music. The conservatory, begun in a modest way, was the first school of its kind in Cincinnati, and soon occupied a position of eminence and was ranked among the largest and best of American private schools. This growth was due largely to the progressive spirit and keen judgment of Miss Baur, who associated herself with a staff of teachers that included such celebrities as Cav. Pier Adolfo Tirindelli, Theodore Bohlmann, Frederic Shaler Evans and Edgar Stillman Kelley. Anton Rubinstein, on his American tour, and Therese Tietjens, the celebrated dramatic singer, made thorough investigation of the school and pronounced their endorsement of the conservatory's work in the most unequivocal terms.

The musical culture of the city was intimately connected with the history of this institution. As one appreciator wrote of Miss Baur, "She was the first to awaken interest in the broad and thorough culture of the great refining art; the first to inculcate the necessity for instruction in the science as well as the art of music; the first to conceive the distinction of Cincinnati in musical taste."

Besides her duties as head of the school, Miss Baur had charge of the vocal department and many prominent singers have profited by her instruction.

Miss Baur was born in Würtemberg, Germany, about seventy years ago. She was the daughter of Rev. G. and Frederika B. Baur. She began her musical studies at the Stuttgart Conservatory. Later she had been a student in Paris, under Professor Feist.

In later years her advanced age prevented her from taking active charge of the many details connected with the conservatory's management and this work was done largely by Bertha Baur, a sister. But Clara Baur influence and dominating personality were felt in the conservatory life until her recent illness made attendance at the school impossible.

She had been an active figure in many of Cincinnati's prominent musical projects, and was a stockholder and subscriber to the fund of the Cincinnati Symphony Orchestra.

Titta Ruffo Departs

Titta Ruffo, the baritone, sailed for England, December 17, on the *Mauretania*. He will take a brief holiday in London and will then sing in Spain. He has been re-engaged for next season by the Chicago-Philadelphia Opera Company. As he departed, Signor Ruffo referred with great gratification to his American season. He declared that there was no friction between him and the other baritones who sing here and that mention of rivalry between him and Caruso was absurd.

An Expurgated "Herodiade" for Chicago

CHICAGO, Dec. 15.—Fear of the police has caused the management of the Chicago Opera to "tone down" the Massenet "Hérodiade." When the work is sung here no head of John the Baptist will be shown and expurgations will be made in the love scene and passionate duet of *John* and *Salomé*. These emendations are made despite strenuous objections from Carolina White and Charles Dalmorès, who will sing *Salomé* and *John*.

AMERICA'S CRITICS VS. THE GERMANS

Berlin Editor Spurred to the Defense by Remarks of Dr. Muck—The Berlin Concert Calendar a Catalog of Famous Names—Hutcheson, Huberman, Rosenthal, Clara Butt and Gabrilowitsch in Recitals—Battistini at the Opera—Richard Strauss and Weingartner in Orchestral Concerts

European Bureau of Musical America,
Neue Winterfeldstrasse, 30,
Berlin, December 2, 1912.

DR. MUCK'S interview with a MUSICAL AMERICA representative, published October 26, seems to have awakened the ire of the Berlin *Vossische Zeitung*, for last Sunday this Berlin journal published some rather vindictive comments on the subject. What Dr. Muck said in the interview was this:

"The men who write seriously here are fully as well informed as those in Europe, and they have this inestimable advantage over the critics in Germany—they do not assume so much that they are the teachers or final judges. Their writings are free from useless technicalities. They have literary skill, charm, ease of style. All this must work for the public good, for

large-sized audience there may be a number of people who are just as qualified to judge as the critic and who still may not be of the same opinion as he. Professional courtesy forbids me to take for granted that there ever could be anyone in the audience better informed than the critic.

Third Appearance for Hutcheson with Orchestra

Ernest Hutcheson's third concert of this season with the Philharmonic Orchestra on November 21 served but to verify our previously formed opinions of the eminent pianist's merits. On the program were Mozart's Concerto in D Minor, Concerto, No. 2, G Minor, Saint-Saëns, and MacDowell's Concerto, Op. 23, in D Minor.

The writer arrived in time for the last movement of the Saint-Saëns Concerto, and it was to be remarked at once that Hutcheson was exceptionally inspired. There was a dash and an abandon in his playing that gave us a pleasurable surprise. In the MacDowell Concerto one forgot the pianist entirely at times, and merely wondered at the magnitude and wealth of the creative genius displayed in the composition—a testimonial of the highest order to the pianist. The *presto giocoso* as played by Hutcheson was an instructive demonstration of pianistic virtuosity and musical precision. The gradual attainment of the climax in the *molto allegro* was nothing less than uplifting. The large audience in the Sing-Akademie gave the artist such an ovation as is reserved for very few celebrities.

On the twenty-third the Philharmonic harbored the second "elite" concert of the season, given by the Concert Direction Sachs. The performing artists were Lula Mysz Gmeiner, the concert soprano, Moriz Rosenthal and Bronislaw Huberman. The seating capacity of the Philharmonic was taxed to its utmost.

It will be remembered in America that about twelve years ago Bronislaw Huberman was exploited as a violinistic prodigy of great promise. It will also be remembered that as he approached maturity the highly gifted young violinist seemed to pass into relative oblivion; he did not seem to fulfill what he had promised. Accordingly, it is highly gratifying to every serious art-lover to note that Huberman seems to be coming to the front once more with very rapid strides. He is getting a very decided hold on the public. After his performance in the concert in question he was showered with turbulent applause and recalled seven times before he yielded an encore, then only to be compelled to add another.

Scarcely ever have we heard Paginini's "Clocotte" played with such grace and sweetness, such consistent effectiveness, and, above all, with such a fascinating personal note. Another number was the "Berceuse" of César Cui. The increasing purity of Huberman's tone and his reliable technic bear witness to his never-failing diligence.

Moriz Rosenthal, whose stupendous technic often enough seems to have reached its limit, still managed to give his hearers one surprise after another. His humorous treatment of Johann Strauss's themes seemed to have lost none of its effectiveness.

Lula Mysz Gmeiner was in splendid voice and again gave us proof of her superiority as a vocal artist. The poetry of her renditions of two Brahms songs could not readily be equalled. One of the most conspicuous of her admirable qualities is her treatment of the words. Never is distinctness attained at the expense of the flow of tone.

Second Butt-Rumford Recital

The second joint recital of Clara Butt and Kennerly Rumford at Blüthner Hall on the twenty-fifth proved just as much of an attraction as the first. The celebrated contralto was in even better voice than at her first appearance. What pleased me most, however, was that in some of her interpretations she seemed to give greater attention to the creation of artistic atmosphere than to displaying her magnificent vocal attributes. The artist was especially successful in Schumann's "Nussbaum," although her interpretation of this work is entirely different from that of Marcella Sembrich or Lilli Lehmann. Her rendition of Schubert's "Erlkönig" brought her an ovation.

It was not a fortunate idea on the part of Kennerly Rumford to sing the four serious songs of Brahms in English, cer-



Julia Culp, the German "Lieder" Singer; Sir Henry J. Wood and Mrs. Wood at Their Villa in Rindbach

tainly not before a German audience. It is possible, of course, that the translations employed were partly to blame for the effect. The remainder of the program comprised works by Mozart, Fauré, MacDowell, an old Irish melody, M. V. White, Augusta Holmes, Graham Peel, Franco Leoni, S. Liddle.

The huge task of elucidating the development of the piano concerto from Bach to the present day has been undertaken by Ossip Gabrilowitsch in a course of six concerts, which he will give this season in Berlin and also in Munich. A concerto by Rachmaninoff concludes the program of the series, while a Bach concerto is placed at the head.

The first evening, with a program of Bach, Mozart and Beethoven, did not find the pianist at his best. He did not succeed wholly in adjusting his broad and highly emotional method to the delicate style of the Mozart Concerto in D Minor. However, the nobility of his conception of the Bach G Minor Concerto, and his realization of the splendor of the Beethoven C Minor Concerto—especially of the *Adagio*—were conclusive evidence of his sterling artistic qualities. The large audience voiced its delight in unmistakable terms. Mr. Gabrilowitsch was accompanied by the Philharmonic Orchestra under Leonid Kreutzer.

Guest Performances Holding Sway

Guest performances are holding sway in Berlin at present. In the Neues Königliche Opernhaus (Kroll) Sir Thomas Beecham, with his orchestra of eighty-nine English musicians is furnishing the orchestral music for the cycle of guest performances by the Russian Ballet which made such a successful appearance in Berlin last season.

At the Royal Opera the eminent Italian baritone, Mattia Battistini, is a celebrated guest—in the most veritable sense of the appellation—in Verdi's "Un Ballo in Maschera" and "Rigoletto." It goes without saying that all "dead-heads"—such as there be among the many officials, officers and cadets—are consistently excluded from these few performances, and that the prices have just as conscientiously been raised. The houses are full, and some in the audiences rave and term the singer the most superlative artist living, while others refuse to be excited over a magnificent voice, treated after the manner of the Italian school.

The program of the third symphony concert of the Royal Orchestra under Richard Strauss comprised the Seventh Symphony of Anton Bruckner and the Seventh of Beethoven, both of which were given an inspired reading. Strauss was never more compelling, more fascinating than in his rendition of these masterworks. With the graceful dances of Mozart even the rather conservative elements constituting the majority of the audience at these concerts were stimulated to demonstrative applause.

In the Deutsches Opernhaus (Charlottenburg) rehearsals are in progress for a revised production of Weber's "Oberon."

Kammersänger Hermann Jadlowker has been engaged by the management of the Buda-Pesth Volk's Oper for thirty guest performances during a period of three years. He will receive about 3,000 marks a

performance, which, for Europe, is no mean salary.

Third Pilgrimage to the Shrine of Weingartner

The small town of Fürstenwalde, outside of Berlin, which is gradually becoming known as the Beethoven and Weingartner city, again had its gala day last Tuesday on the occasion of the third Weingartner concert. Once more the sincere devotion and admiration of Berlin concertgoers for Weingartner was demonstrated by the thousands who made the pilgrimage to Weingartner's abode of involuntary exile. Artistically, this evening represented a crescendo in the series of concerts, which originally had been looked upon primarily as a demonstration against what had been considered a persecution of the conductor.

This crescendo in artistic execution applies, of course, to the Blüthner Orchestra rather than to the conductor. It is remarkable what Weingartner has drawn out of this orchestra, which in many respects is still far from anything like perfection. The volume and tonal beauty he calls forth are at times astounding; the men seem to be inspired beyond themselves by the magic baton of the conductor. This influence was scarcely ever as pronounced as in the "Egmont Overture." The introduction and finale of the program comprised the "Pastorale," No. 6, and the Seventh Beethoven Symphony.

O. P. JACOB.

Mr. Eddy Not with Western Organists' Association

To the Editor of MUSICAL AMERICA:

In reply to the article headed "Organists at War" in your issue of November 23, 1912, permit me to say that inasmuch as I am an officer in the National Association of Organists it would be impossible for me to be connected in any way with a rival association. It was therefore a mistake to couple my name with the organization recently incorporated in Illinois.

Yours very truly,
CLARENCE EDDY.
Chicago, Dec. 7, 1912.

Mystery of Centanini Disappearance Cleared

PARIS, Dec. 15.—The mystery of the disappearance of Count Gina F. Centanini, formerly an assistant of Manager Gatti-Casazza, of the Metropolitan Opera House, was cleared away by his return to Paris to-day. During forty-eight hours of unexplained absence he was searched for frantically by his wife, Jane Noria, the former Metropolitan prima donna, and by his friends and the Paris authorities. His physician attributes his absence to loss of memory and cerebral rheumatism.

Toscanini Again at His Desk

Arturo Toscanini, the Metropolitan Opera House conductor, arrived on the *France* last Saturday and promptly resumed his activities, conducting performances of "Orfeo ed Euridice" and "Tristan und Isolde" this week. He was met at the dock by a party including Mr. Gatti-Casazza, Otto Weil, Giorgio Polacco, Giuseppe Sturani, Pasquale Amato and Giulio Setti.

OVER THE RISOTTO AND ZABAGLIONE WITH THE FLONZALEYS

What Happened at a Four-Cornered Interview with the Famous Organization of Master-Musicians and Epicures—They Look with Fear to the Day When One of Them Shall Enter Wedlock—Known Abroad as an "American Quartet"—"We Must Live the Music We Play," Declares One of Them

"SI, SIGNOR, we have for you reserved a quiet room upstairs." Such was the greeting extended the other noonday to Adolfo Betti, first violin of the Flonzaley Quartet, by the *capo-camerieri* of one of New York's Italian table d'hôte restaurants. Up the narrow stairs went Mr. Betti and up we followed for a luncheon-interview with this unique quartet. In this case the pronoun "we" was not merely editorial. While one interviewer might be able to take down the musings of one or two artists, nothing less than a journalistic duo was considered sufficient to record the thoughts of these four interesting musicians, with John Bacon, the urbane lieutenant of Loudon Charlton, as the interlocutor.

No more fitting place could be found for an interview with the Flonzaleys than around a table in a New York café, for one of their chief delights when away from their music desks is in exploring the corners of New York for novel eating places and untasted joys in the food line.

"We are known by many as the 'quartet of *gourmets*,'" explained Ugo Ara, the violist, as the little party assembled. That the unity of their ensemble playing does not always find a counterpart in their gustatory preferences was evident from the various choices of an appetizer, one man signifying "Manhattan" to the servitor, another "Bronx," while a third spurned those boroughs of New York City in favor of Italy and its Vermouth, and the fourth took "nothing at all," as he had not yet had his morning coffee.

As the *risotto Milanaise* appeared upon the table Mr. Betti commented: "There are two things for which Milan is famous—*risotto* and the operatic art of La Scala."

Theory on Dietetics

"We try the cookery of each nation as we do its music," added Iwan d'Archambeau, the cellist, "but I believe that every man should continue to eat the kind of cooking on which he was brought up as a child. When I get back home to Belgium I find that the Belgian food agrees with me better than any other."

"One of our friends up in Aurora makes particularly fine bread," interjected Alfred Pochon, the second violin, "and the last time we played in that town we enjoyed the bread so much that our hostess wrapped up a loaf for me to take along. At the hotel table in the next city I produced this loaf, whereupon we heard somebody remark, 'Oh, the Flonzaleys carry their own bread!'"

That these epicures *do* carry their own coffee-making expert was now disclosed, this authority being Mr. d'Archambeau, whose impedimenta includes a full equipment for preparing that beverage. "Make only one cup at a time, use French spring water and just let the coffee come to a boil"—these are some of the directions handed down by the musician-chef.

A discussion of the culinary art revealed what is probably the most marked personal characteristic of the Flonzaleys—they are all bachelors, and the only bugaboo of which they have any fear is the possibility of matrimony descending upon one of their number.

"What would happen if one of your members got married?" was a question prodded by Mr. Bacon.

"He would have children, no doubt," remarked Mr. Ara drily. "We get along finely as we are," he continued more seriously, "but it might be difficult to keep the same unanimity of feeling with a woman added to our party."

It was then suggested that an affiliation might be formed with a prominent women's quartet, so that in case one of the Flonzaleys deserted the quartet in favor of matrimony, retaliation might be effected by filling his place with the corresponding member of the feminine organization.

"Even though we are bachelors," hazarded Mr. d'Archambeau, "one can never tell what might happen. My father, for instance, did not marry until he was forty-five, and then he had ten children, of whom the youngest is myself."

Theater-Going a Hobby

Not having a share in the comforts of domestic life, these four artists naturally seek some outside relaxation during their leisure hours, and their hobby while in America is theater-going, as revealed in the trend of the table talk at this point.

"While I like to go to the opera," declared Mr. Ara, "I find that it tires me.

What we need on the few evenings that we have free is to get entirely away from our profession, and for this reason we find the most enjoyment in plays without music."

Distinct individuality manifested itself again in their expressed tastes as playgoers, with the exception that all these foreign-born musicians seemed to be impressed especially by dramas on essentially American themes. From each side of the table came praise for "Bought and Paid For,"

kind of music which I think they *ought* to hear."

Mr. d'Archambeau contributed an instance of unique appreciation for the work of the quartet as observed in Ann Arbor, Mich., where a progressive botanist had "Burbanked" a new species of plant with leaves of four different colors, which he appropriately named "The Flonzaley." In this seat of learning the quartet also found an auditorium, the acoustics of which they

Apropos of the recent European successes of the Flonzaleys, the four instrumentalists seemed to be pleased, especially in that they are considered abroad as an "American quartet." As Mr. Ara put it, "we were called 'the Flonzaley Quartet of New York,' and so we are—in spite of our foreign birth, as the quartet was founded by a New York music lover, E. J. de Coppet. We had studied together in Brussels and Mr. Pochon's home being near Mr. de Coppet's Swiss villa, it was this association which brought about the quartet's formation. The name, 'Flonzaley,' was taken from that of the de Coppet villa."

For nine years these four men have been playing together, being separated for only two months in each year. This seemingly impossible feat of keeping a quartet intact without substitutions was explained by Mr. Pochon as due to the fact that they had made all personal considerations secondary to the music itself.



Some Photographic Studies of the Celebrated Flonzaley Quartet—In the Center Group, from Left to Right, Are: Messrs. D'Archambeau, Ara, Betti and Pochon

"This may account in some measure for what is called the elasticity of our playing," ventured Mr. Betti, "for our aim is to interpret the composer's message as it appears to us, with entire freedom from the conventions of classicism. Just as the actor must *live* the part which he is playing, so we must live the music which we play if we are to transmit its full meaning to the audience."

After the arrival of the ambrosial *zabaglione* as the finale to the luncheon, the discussion turned toward the Summer rendezvous of the Flonzaleys in Switzerland, where they have as neighbors Ignaz Paderewski and Mme. Sembrich. The suggestion was made to the quartet: "It would be great to hear you play a piano quintet with Paderewski at the piano."

"And with Sembrich singing an obbligato," said Mr. d'Archambeau, by way of crescendo.

"And Roosevelt taking tickets at the door!" climaxed Mr. Ara. K. S. C.

Frieda Hempel Coming

BERLIN, Dec. 14.—Frieda Hempel sailed to-day on the *George Washington* for her season at the Metropolitan Opera House. It is announced by Mr. Gatti-Casazza that she will make her American débüt as the *Queen* in the revival of "The Huguenots" on Friday evening of next week.

A One-Man Committee

"After our concert in another place," added Mr. Betti, "we were talking with the head of the organization which had brought us there, as well as various prominent artists, and one of us said to him, 'I suppose you have splendid meetings in your club and an active music committee.' 'We have no meetings,' he replied, 'and I am the committee. If I left the choice of attractions to others they would probably want to import some brass band, so I give them the

'SUZANNE SECRET' AT METROPOLITAN

Wolf-Ferrari's Sparkling Miniature Opera Attains Deserved Place in the Répertoire—The First "Walküre" of the Season—Mme. Matzenauer Returns to the Company—Frances Alda as "Mimi"

METROPOLITAN OPERA CALENDAR

PUCCINI'S "La Bohème," Wednesday evening, December 11. Mmes. Alda, Alten; Messrs. Caruso, Amato, Didur, Segurola. Conductor, Mr. Polacco.

Mozart's "Magic Flute," Thursday evening, December 12. Mmes. Destinn, Parks, Alten; Messrs. Slezak, Goritz, Griswold, Lankow, Reiss. Conductor, Mr. Hertz.

Wolf-Ferrari's "Secret of Suzanne," Friday evening, December 13. Miss Farrar; Messrs. Scotti, Bada. Conductor, Mr. Polacco. Followed by Leoncavallo's "Pagliacci." Miss Bori; Messrs. Caruso, Amato, Gilly. Conductor, Mr. Polacco.

Wagner's "Walküre," Saturday afternoon, December 14. Mmes. Matzenauer, Fremstad, Cahier; Messrs. Burrian, Griswold, Ruydsdal. Conductor, Mr. Hertz.

Wagner's "Tannhäuser," Monday evening, December 16. Mmes. Destinn, Matzenauer, Sparkes; Messrs. Slezak, Weil, Witherspoon. Conductor, Mr. Hertz.

ON Friday evening of last week the Metropolitan added to its répertoire a work that should have been included in it long ago. This was none other than Wolf-Ferrari's "Secret of Suzanne," the delicious miniature opera buffa, of which the Chicago company has given several representations during its New York visits of the last two years. The little work made an immediate appeal when first heard and proved that in addition to its other virtues it was perfectly designed to vary the smooth but monotonous course of "Cavalleria-Pagliacci" double bills. A year later the Metropolitan attempted in a way to rival the exploit of the Chicago people by securing unto itself the same composer's three-act "Donne Curiose." It proved vastly inferior both in musical and humorous qualifications and never attained genuine popularity. This year, quietly and unostentatiously, the Metropolitan appropriated the "Secret" for its own use.

The rôles of Count and Countess Gil were assumed last week by Mr. Scotti and Miss Farrar respectively. To Angelo Bada fell the pantomimic part of the dumb servant Sante. Mr. Polacco took the orchestral doings in charge.

While comparisons are odious they are also inevitable at times and it was obvious that the qualities of last week's performance should be contrasted with and to a certain extent gauged by the admirable presentation given by Carolina White, Messrs. Sammarco, Daddi and Campanini. The handling of the little masterpiece by the New York organization was in the main a delight, though it cannot as an entity be said to have surpassed that of Mr. Dippel's forces. Musically it was polished and extremely beautiful. While it was effectively acted there were a number of humorous details of stage business missing. There are times in this opera when the orchestra illustrates and underscores the details of the action almost as pointedly as it does in Wagner. These details were not always as faithfully or consistently reflected on the stage as they should have been. Mr. Scotti did not smash pieces of bric-à-brac in strict rhythm with the abrupt chords of the orchestra that accompany this action. Yet in such mathematical precision of action lies much of the fun of this episode. Nor did Miss Farrar's rather restless attitude while smoking suggest the tranquillity with which Suzanne enjoyed her cigarette. And there is considerably more humor in the doings of the serving-man than Mr. Bada brought out.

As a whole, however, the performance thoroughly charmed and amused the audience. Undoubtedly the opera would produce an even stronger effect were it sung in English, for in a parlor comedietta of this kind much depends upon an understanding of the dialogue. Miss Farrar, with her mid-Victorian costume and her hair built up in pyramid shape, made a most winsome picture. In general she acted with sprightliness, while her singing was at its very best. It should be added that she managed her cigarettes like a veter-

eran. Mr. Scotti was vocally in good form and acted with distinction.

Polacco's Deft Conducting

Mr. Polacco handled the score with deftness of touch and rare skill in disclosing in their best light its many lovely effects of orchestral color. It is music that wears well and repeated hearing does not in any way stale or flatten its pungency and sparkle. Its frequent juxtaposition of almost Mozartian melody with very up-to-date harmonic and instrumental devices is exceptionally happy in its results.

"Pagliacci," with the customary cast, of which Messrs. Caruso, Amato and Gilly and Miss Bori are the central figures, followed the dainty "Secret." It was a presentation that met with the approval of the many who take pleasure in this work and there were flowers and wreaths galore after the first act.

One of the most brilliant of this season of brilliant Wagner performances occurred with the first "Walküre" of the year last Saturday afternoon. The most popular of the "Nibelungen" dramas was given a rendering which, except possibly in certain details of the scenic department, could scarcely have been bettered. It was one of those notable occasions in which each participating artist seemed to derive inspiration from the lofty example set by the other and so was prompted to rise to impressive heights of vocal and histrionic achievement. And had the glamour of a *première* not distinguished the afternoon the performance would still have commanded respectful attention through the reappearance at the Metropolitan of Margaret Matzenauer and Mme. Cahier, the eminent contraltos.

Matzenauer's "Brünnhilde"

In spite of her contralto origin and in spite of the undeniable fact that the contralto lusciousness and warmth of timbre characterize her voice as indelibly as ever, Mme. Matzenauer was the impersonator of the wish-maiden Brünnhilde, whom the composer, at any rate, conceived in soprano colors. But in these days of vaulting ambition sopranos, mezzo-sopranos and contraltos seem to be considered legitimately interchangeable in certain celebrated rôles.

The question as to whether a dark-voiced Brünnhilde is preferable to a bright-voiced one is a matter of personal taste. Mme. Matzenauer had little difficulty in attaining the uppermost heights of the music. Her voice rang forth in the glorious fullness of its resplendent beauty and was as a constant mirror of Brünnhilde's emotions, faithful and true to the subtlest modifications of sentiment.

Mme. Cahier sang Fricka with suavity and warmth of tone and proclaimed the outraged dignity of the offended goddess with dignity and potency of expression. One wished for her sake that the customary cuts made in the important scene with Wotan had not been made. Mme. Fremstad returned to her famous rôle of Sieglinde and demonstrated not only that she is still as supreme as ever in the part but that she has been able to improve upon her own past achievements. Never before has she enacted the character of the ill-starred sister and bride more touchingly, never has she revealed its deeply human attributes with a surer touch, never has she sounded more poignantly the successive notes of pathos, despair and sublime exaltation. Vocally she arose above herself.

Mr. Burrian gave one of the most successful performances of Siegmund he has done of late years and Mr. Griswold's Wotan was, as always, a superb figure—the awesome picture of a potent god held fast in the toils of a relentless fate. His magnificent voice rang out with superb sonority in the ferocious outburst of impotent rage, "O Heiliger Schmach," in the second act, and in the glorious "Farewell" in the third. Mr. Ruydsdal's Hunding was finely gruff and uncouth. The chorus of Valkyra maidens sang with great spirit and greater smoothness of tone than in the past. Mr. Hertz's orchestra was in fine form, for the most part, and the conductor revealed every one of the myriad details of loveliness in this score and built up climaxes with stunning power.

An element of novelty was infused into the second "Tannhäuser" representation which was heard last Monday evening by the substitution of Mme. Matzenauer for Mme. Fremstad in the part of Venus. While there is little use in instituting parallels between the great contralto's impersonation and the one more familiar here it may be admitted almost unconditionally that Mme.

Matzenauer's characterization is superb. Less Grecian, perhaps, and less plastic in pose and gesture than her soprano colleague by reason of her greater amplitude of physical proportions, she was regally and majestically impassioned rather than subtly seductive. The richness of her glorious voice was thrilling.

The remainder of the cast was as on previous occasions. Mme. Destinn's Elizabeth was at its best, as were also Mr. Slezak's Tannhäuser and Mr. Witherspoon's Landgrave.

Frances Alda as "Mimi"

Interest in the repetition of "Bohème" on Wednesday evening of last week centered in the appearance for the first time this season of Frances Alda. The gifted soprano has sung Mimi before, but it may be doubted if ever more successfully than on this occasion. She enacts the rôle with the proper degree of reticence and a pathos that becomes all the more poignant through the admirable restraint and subdued intensity that color her characterization. She sang beautifully and those who have admired her singing in the past found that she surpassed her previous efforts. She seems to have grown in her art.

Caruso was in good form and Mr. Amato poured out his tones with splendid

lavishness as Marcello. De Segurola was warmly applauded for his "Coat Song." Bella Alten's Musetta is not one of her happiest achievements and her voice seems often to lack the necessary flexibility for a fluent delivery of the music that falls to her share. Mr. Polacco again conducted with sureness, authority and delicacy of feeling.

The repetition of the "Magic Flute" on Thursday evening of last week served to crowd the house and there was the usual merriment over the humor of the piece so delightfully brought out by Messrs. Goritz and Reiss as well as the customary joy over the gorgeous stage pictures and the imperishable melodies of Mozart. The cast was the same as at previous performances. Slips in the programs asked the indulgence of the audience in behalf of Mr. Lankow, who was suffering from a severe cold but who bravely undertook to sing, though his temperature stood at an uncomfortably high mark. Under the circumstances the basso acquitted himself exceptionally well and was loudly applauded for his "In diesen Heil'gen Hallen." Who on hearing Mme. Destinn sing the aria "Ach, Ich Fühl's," with her perfection of tonal beauty and such intensity of emotion could have the rashness to claim that vocal art has fallen upon evil days?

VIAFORA'S IMPRESSIONS OF LEADING MUSICAL LIGHTS



On the Left Titta Ruffo as "Hamlet"; To Be or Not to Be—at the Metropolitan. On the Right Eugen Ysaye in Characteristic Attitude

Philadelphia Orchestra in Toledo

TOLEDO, O., Dec. 13.—The Philadelphia Orchestra, with Leopold Stokowski as conductor, was here last evening under the auspices of the Eurydice Club at the Valentine Theater. A large audience that did not lack in enthusiasm greeted conductor, orchestra and the soloist Florence Hinkle. Stokowski as director and Miss Hinkle as soloist are both well known here. The directing of this celebrated orchestra by Stokowski last evening made him more than ever a favorite here. F. E. P.

MR. NEVIN ANSWERS ATTACKS ON "POIA"

[Continued from page 1]

tor, who approved it. Passing favorable judgment of these two men, the work was accepted in the same shape as I presented it to the opera house.

I feel sure you will recognize the injustice that has taken place after you have read my letter and that you will allow me your esteemed journal, to put the facts as they really are before the public.

Thanking you for past courtesies and adding my appreciation of the honesty of your journalistic policy, I am,

Faithfully yours,

ARTHUR NEVIN.

WANTED—Information wanted regarding the present whereabouts of Léon Rice, the tenor. Address W. M., care of Musical America, 505 5th Avenue, New York.

Inez Barbour's Concert Engagements

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BOSTON "TOSCA" IS SLIGHTLY MODIFIED

Second Garden-Marcoux Performance Appeals the Argus-Eyed Puritans

Bureau of Musical America,
No. 120 Boylston Street,
Boston, December 14, 1912.

THE opera casts of the week offered little that was new save for the interest created in the second performance of "Tosca," on the 11th, by Miss Garden and Mr. Marcoux, who had defied the Mayor of Boston when that gentleman bade them be good and tame their "Tosca" for the benefit of virtuous matrons, innocent daughters and the like. Certain stockholders and subscribers, who had become alarmed by the first performance of "Tosca," reported in last week's MUSICAL AMERICA, wrote Mr. Russell of their objections and Mr. Russell replied in a letter published in the press next day.

But in spite of Miss Garden's defiance of the Mayor and Mr. Marcoux's disgust with the Puritanism of the city, the second performance was slightly modified—very little, and yet just that little which counted to appease the scruples of the argus-eyed. At this performance the Mayor and the Police Commissioner were personally represented. The first act was gone through in a most interesting manner and there were many curtain calls for the artists. The applause had also a ring, it seemed to me, of defiance, of sympathy with those on the stage. There was unusual insistence in the recalls. Then the curtain rose on the second act. Ladies and gentlemen held their breath. Nothing happened—nothing, at least, that was worse than the vicious realism of the score itself and the action which is inevitably prescribed by the libretto. This is bad enough, but the sofa did not figure quite so significantly in this performance. It lacked a little of the effectiveness of the first presentation, and this was not surprising when it is realized that the artists were going through an act under the eyes of the law and wondering if every moment would be the last one of that particular act.

Mr. Sacchetti was the *Cavaradossi*, replacing Mr. Dalmore, who had gone on to Chicago. But what is the use, after all, of such a fuss? If there are objections to "Tosca"—and there well might be on esthetic grounds if not on the score of public morality—why were not these aired before? This opera does not elevate or inspire. It was never intended to. It was merely that the public was a little embarrassed to see the thing acted out to its logical limits. That was all. The artists took the perfectly defensible ground that their action was made logical and necessary by the construction of the drama itself. But all is peace once more. We breathe easy. There will be no Garden-Marcoux "Tosca" for some weeks to come, as Miss Garden, too, departs for Chicago to-morrow. There was not even a packed house at the second performance of this sensational work—an encouraging sign, as intimating that the public of this city had not even a prurient interest in sensationalism.

The répertoire of the week was largely a repetition of earlier performances, on account of the approaching production of "Louise." On Monday night the opera was again "La Bohème" and again Miss Bori gave the greatest pleasure by her free and strong voice. She was accompanied on the stage by Miss Dereyne, who, as *Musetta*, acts the part with all possible vivacity. Mr. Clément, as *Rodolfo*, was a really romantic and distinctive figure.

On Friday night, the 13th, "Thaïs" was played, Charles Strony substituting for André Caplet as conductor. Mr. Strony led an excellent orchestral performance, a performance which would have been creditable to him under any circumstances but which was especially praiseworthy in view of the conditions. Miss Garden found him excellent, for she was able to change her business and various details of her vocal performance without the slightest feeling of insecurity. At the end of the third act Miss Garden and Mr. Marcoux, between them, led Mr. Strony to the front before the footlights, where he was again recalled. In this performance Mr. Marcoux was the *Athanaël*, and his conception is admired by Miss Garden fully as much as that of Mr. Renaud.

GRIEG'S WIDOW SENDS GREETINGS TO AMERICANS



Björnstjerne Björnson, the Norwegian Dramatist, and Edward Grieg at Villa "Troldhaugen," in 1903

NEAR Bergen, in Norway, and surrounded by woods, mountains and the sea, lies Edward Grieg's country home, "Troldhaugen." A more beautiful home can scarcely be imagined—the house ideally placed, commanding a charming view of the fjord and mountains. I was deeply impressed by this wonderful place on my visit last summer. Here Mrs. Nina Grieg spends every summer. Mrs. Grieg is an unusually talented and intelligent woman who has become widely known not only through her husband, but through her own vocal accomplishments. With her fresh voice and dramatic instinct she was able to interpret Grieg's songs as did few singers of her time, and thus she became a favorite on the concert platform.

Mrs. Grieg is known for her hospitality. Although I was practically a stranger to her, after a most cordial welcome and interesting visit with Mrs. Grieg and her sis-

ter, Miss Hagerup, Mrs. Grieg proceeded to show me around the interesting place. Walking through the narrow garden paths we came to a little cabin almost hidden by trees, and this was Mr. Grieg's study. Everything here was left as in his time. An upright piano, a writing table and a few chairs were all the luxury of the house. Here Grieg, in perfect tranquillity and isolation, composed some of his most wonderful works. While here time did not exist for him, and he was never interrupted.

Mrs. Grieg, after having told many things of interest about the life of the great composer, inquired much about America and musical life here. She was delighted to know that Grieg's music was so much appreciated in this country. In parting Mrs. Grieg asked to be remembered to American musical friends, and these lines are to be taken as a greeting to MUSICAL AMERICA readers from that talented and interesting woman.

HENRIK GJERDRUM.

A strange coincidence—when Miss Garden created the part of *Louise* at Aix-les-Bains, in 1901, Mr. Marcoux, then at the outset of his career, had one very small part, that of the ragpicker, in the first scene of the second act, and he has since told Miss Garden how he longed, at that time, to make her acquaintance. After twelve years they have played together for the first time in Boston, and Miss Garden intensely admires Mr. Marcoux as an actor and a singer. Miss Garden has never been in better voice than during her present visit to Boston. Her *Thaïs* grows upon one with each performance, and it gains greatly by the superb impersonation of Mr. Marcoux. Nothing could be more human, more convincing, than this figure. Max Lipmann substituted for Ferdinand de Potter, who was taken ill, as *Nicias*. Mr. Lankow was a sonorous *Palemon*.

For the Saturday performances the casts consisted chiefly of younger members of the company, with the exception of John McCormack, newly arrived in town. Mr. McCormack's voice is well known. It is well adapted to music of a light, florid character, as the music of *Pinkerton* is not. Miss Dereyne's *Butterfly* was surprisingly good. In song and in action she surprised her friends. She gave to each phrase of the conversational music, which is the main substance of the second act, its precise accent, color, inflection and she also sang the duet at the end of the first act finely. Miss Dereyne's performance was excellent and highly praised on all sides.

In the evening Evelyn Scotney was *Lucia* in the opera of like name, with Mr. Sacchetti as the *Edgardo*. Miss Scotney has gained in vocal resources, in the ease of her action on the stage, in her authority and self-control. At this performance Ralph Lyford conducted for the first time a performance of the Boston Opera Company, and this with only a piano rehearsal. He acquitted himself ably and proved his right to the trust put in him. Mr. Lyford was born in Worcester, graduated from the New England Conservatory of Music, studied conducting with Nikisch in Germany, conducting for a space performances by the English Aborn companies, and is now becoming recognized as one of the interesting young men of music of the city.

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TITTA RUFFO BIDS CHICAGO GOODBYE

Has to Sing Prologue Twice in "Pagliacci"—A Week of Excellent Offerings

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, December 16, 1912.

VEN the magic of the name of Titta Ruffo cannot conjure up the "standing room only" sign at the entrance to the stronghold of opera in Chicago, for the Iroquois disaster gave the fire department a shock from which it will probably never recover, and as a result all audiences must be limited to the actual number of seats. Two rows of extra seats did not prevent the turning away of throngs from the farewell performance of the great baritone on Wednesday evening, even though it was in a repetition of his last week's "Pagliacci." And the crowd that jammed every crevice in the yawning chasm yelled itself half hoarse over the combined vocal and gymnastic contortions with which Ruffo portrayed *Tonio* and the Prologue, the latter twice over. Ruffo has at least "caught on" with the masses.

The cast was the same as at the earlier performance, excepting for the substitution of Zenatello as *Canio*, and Chicago will have good cause to regret the return of this sterling tenor to the Boston management by whom he is loaned. The *Santuzza* of Maria Gay, in the performance of "Cavalleria Rusticana," which preceded, was marked by vocal excellence of a high order, and in her characterization of the rôle a new emphasis was placed on the portent of the "gree-eyed monster."

The Monday night repetition of Ruffo's "Rigoletto" was the first really packed house of the season and many were turned away. The cast was virtually the same, excepting for the *Gilda* of Jennie Dufau, who found the rôle most congenial.

Tuesday night brought a repetition of the gorgeous ensemble with which Director Dippel and Mr. Campanini present "Aida," although the three important changes in the cast gave it an entirely different flavor. Mme. Gagliardi, who had suffered so severely from the Chicago climate that her appearances were necessarily cut to almost *nil*, appeared in the title rôle and gave excellent account of herself, vocally and histrionically. Mme. Cisneros, as *Amneris*, by her queenly bearing always makes *Rhadames* seem like seven varieties of fool not to have capitulated to her charms. Calleja, as *Rhadames*, brought vocalism which blended with that of Mme. Gagliardi in ideal fashion. Huberdeau, Scott, Sammarco, Venturini and Mabel Riegelman completed the cast most effectively.

Thursday evening's "Tales of Hoffmann," in French, brought out a big cast, in which were a number of the younger singers of promise. Jenny Dufau gave one of her best characterizations as the clock spring lady, while Marie Cavan and Edna Darch were the heroines of the succeeding episodes. Ruby Heyl as *Nicolai* and *Giuletta* Cavan failed to get their *Barcarolle* over to the satisfaction of the house, so Charlier and his orchestra got their encore at the next entracte. Dalmore was an admirable *Hoffmann* and lent distinction to the whole cast, which contained the names of Dufranne, Crabbé, Huberdeau, Nicolay, Defrere, Daddi, Fossetta, Venturini and Presch, with Margaret Keyes as the singing picture in the third act.

"Manon Lescaut," with the original cast from the opening night, gave the Saturday matinée subscribers an excellent performance, and the splendid combined work of Zenatello and Carolina White deserved the appreciation that was bestowed upon them.

At the popular Saturday evening performance there was presented the performance in English of "Hänsel and Gretel," which was originally planned for Thanksgiving Day matinée.

N. DEV.

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Triumphal Success of the Distinguished Pianist



CORNELIA RIDER-POSSART

The soloist was the well known pianist Cornelia Rider-Possart. She played with beautiful tone and the second movement with poetic feeling and the whole concerto technically praiseworthy.—*Staats-Zeitung*, Nov. 18, 1912.

The concerto found in Cornelia Rider-Possart an unusually good interpreter. The wealth of tone which this artist possesses, the walkürelike strength, and above all the temperament which marked her reading, reminded one of Carreno. The last movement especially was given with triumphal brilliancy and made the listener forget that one of the delicate sex was at the piano.—*Morgan Journal*, Nov. 18, 1912.

DAUPHIN INSTITUTE CONCERTS

It may be said of her that she has reached perfection in her art. Her playing last evening aroused genuine enthusiasm. Her work last evening proved herself an artist of exceptionally high artistic intelligence, refined interpretation, remarkable strength and a beautifully delivery of tone. In her program she broke away entirely from the usual hackneyed program. Her opening number was the sonata in G minor, op. 22, by Schumann, which she played in a most satisfying manner and aroused much enthusiasm.—*Toledo Times*.

MME RIDER-POSSART re-engaged for an appearance with the Cincinnati Orchestra—March 18, 1913

Western Tour Opens Dec. 18th in Galveston, Texas—Booked Solid until Jan. 12, 1913—
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Mme. Rider-Possart played in romantic spirit, and with a musical understanding that was not merely a comprehension of the structure. The Andante was read poetically, and the more fiery and brilliant movements were played with gusto.—*PHILIP HALE*, in *Boston Herald*.

Mme. Rider-Possart played the Schumann sonata with evident earnestness and sincerity of purpose. She made the contrasts between the bold masculine and the sweet feminine touches of Schumann, the two sides of his character which he personified under the names of Florestan and Eusebius.

We found her, odd'ly enough, to be more of a Florestan than a Eusebius, better in the masculine than in the feminine moods. She gave the sonata with splendid breadth and there was a surety in her playing that was inspiring.

The group of miscellaneous works that ended the program was given with versatility, and, judging by the first two numbers on the program, Mme. Rider-Possart is a pianist who deserves an important rank in the list of American artists.—*LOUIS C. ELSQN*, *Boston Daily Advertiser*.

In the afternoon concert Mme. Rider-Possart made a considerable success by her performance of a new piano concerto by Hugo Kaun. Her work reminds one of the magnificent qualities which mark the piano playing of Mme. Carreno; her colorful emphasis, her tonal power and accurate touch were similar to those of the celebrated South American musician.—*CHARLES HENRY MELTZER* in *The New York American*.

The audience made the acquaintance of a woman who is not merely a manipulator of the keyboard, but a musician of taste, refinement and temperament, and they heard with feelings of real pleasure a work that surely will attract wide attention.—*MAX SMITH* in *The New York Press*.

Mme. Rider-Possart gave the concerto such an interpretation as to permit no criticisms of its merit to fall on its performance. Her technique was taxed to its utmost at times by the demands of the score, but she came through with flying colors.—*New York Herald*, Nov. 18, 1912.

At the Republic Theatre Cornelia Rider-Possart was the soloist. The feature of the program was a piano concerto by Hugo Kaun, which had its first hearing in America on this occasion. The concerto proved itself a composition written along quiet lines, with numerous pleasing passages and at times happy orchestra scoring. The soloist's performance was intelligent and commanding. Encored, she showed her dexterity and expression in a piece of a lighter nature.—*New York World*, Nov. 18, 1912.

Soloist with the New York Symphony Orchestra, Walter Damrosch, Conductor—Brooklyn, Dec. 7th

Mme. Possart essayed the solo part of Mozart's concerto in B flat, for piano with orchestra—a work not often heard. In every one of the three brilliant movements the pianist gave evidences of her command of the instrument as well as her splendid technique and skill, and made this number a delight to the ear and a triumph for herself.—*Brooklyn Daily Eagle*, Dec. 8, 1912.

POWELL CONCERTO IS PRAISEWORTHY

Zimbalist Gives American Work
Its First Performance in
New York

Efrem Zimbalist, the young Russian violinist, has shown himself in his two American seasons to be a player of very high rank, and it was exceedingly gratifying last Saturday afternoon, when, in a recital in which he was assisted by Nahan Franko and his orchestra at Carnegie Hall, New York, he brought forward a Concerto in E Major by John Powell, an American. In championing this work, which he has been eagerly awaiting an opportunity to present, Mr. Zimbalist proved that he is a musician of judgment and that his belief in the composition was justified.

American violin concertos are few, and John Powell's is as good as any of them. Possibly it may displease lovers of violin playing, pure and simple. We are fortunate, however, in arriving at a time when music for a solo instrument must say something as well as music for the orchestra. The day is past when effective though musically meaningless passage-work for an instrument can win favor. This concerto is music of today. It is full-fledged modern music, yet its themes are clearly defined. Its form is not cryptic nor are its harmonies unusual. Barring the strong kinship of the main subject of the first movement, with the opening phrases of Brahms's B Flat Piano Concerto, the similarity of its negro themes to a theme in Dvorak's "New World" Symphony and the instrumentation of several passages which resemble places in Liszt's and Strauss's orchestral writing, it is fairly original music.

Into it Mr. Zimbalist put every bit of his magnificent art, every possible quality of

tone at his command. Its technical obstacles, which are considerable, were readily overcome, and Mr. Zimbalist brought the work to a thrilling close. The audience liked it and applauded in a manner quite unusual for a new work. The violinist deserves the thanks of every American music lover for having so auspiciously launched this work, which has a splendid chance of being taken up by other violinists.

Of the instrumentation it must be noted that it is more than good, though there are places where it is a trifle heavy. Mr. Powell has experimented quite successfully in color effects, the most notable of which is the passage in which harmonics are employed on the violin, accompanied by harp harmonics and the tinkle of the celesta. The negro coloring of the last movement is

pleasing and the realistic device of sandpaper is used as an accompaniment to what is best termed a "shuffle" in the solo part.

Mr. Zimbalist also played the Bruch G Minor Concerto superbly, and a group consisting of his own "Polish Dance" and "Hebrew Dance" from a set of "Three Slavic Dances." The second, a charming piece, was recommended. Mr. Zimbalist's instrumentation is that of one who knows his orchestra well. Paganini's "Witches' Dance" closed the program; in it the young violinist was again in splendid form. His double-stopping in harmonics, his left-hand *pizzicato* and the like were all done with complete mastery, and at the close he was recalled again and again. Encores—these with piano accompaniment—were granted, three of them, the Kramer transcription of

Grieg's Humoreske in C, Maud Powell's transcription of the Chopin "Minute Waltz" and the violinist's own "Oriental."

Mr. Franko led his orchestra in a good performance of Gluck's "Iphigenia in Aulis," and conducted the accompaniments with discretion and musicianly insight.

A. W. K.

Other opinions of the Powell concerto:

On the whole there is enough merit in the concerto to justify Mr. Zimbalist in giving it a hearing and to inspire the hope that Mr. Powell will try again.—*The Sun*.

There is in the concerto a good deal of melody, though much of the thematic material recalls Brahms, Wagner and other composers of the not far distant past. In the last movement, too, negro dance tunes are interwoven into the texture most skillfully.—*The Tribune*.

AMERICAN SONGS ON MISS TEYTE'S LIST

Strong Program for New York Recital Finely Sung Despite Handicap of a Cold

After Maggie Teyte had finished the second of the three song groups on the program of her first New York recital in Aeolian Hall last Monday afternoon announcement was made from the platform that she was suffering from a severe hoarseness, but in spite of the handicap would sing the recital to a close. The announcement came as a surprise to many in the audience, for, although to the more discerning it was at times apparent that the young soprano was not in her best voice, her indisposition did not seem perceptible enough to necessitate apologies. Her work was worthy of the sincerest respect, particularly as she had been obliged despite her cold to sing in the Hippodrome concert the night before.

A very large audience heard the recital, the program of which was unconventionally constituted:

"To Helen," C. M. Loeffler; "At Parting," J. H. Rogers; "We Two Together," Marshall Kerchner; "A Moonlight Song," C. W. Cadman; "Ashes of Roses," "An Open Secret," R. Huntington Woodman; "Ariettes Oubliées," "C'est l'extase langoureuse," "Il pleure dans mon cœur," "L'ombre des arbres dans la rivière," "Chevaux de Bois," "Green," and "Spleen," Debussy; "Lo Sparviero fuggito," Kurt Schindler; "La Colomba," Kurt Schindler; "Her Rose," C. Whitney Coombs; "Dearest," Sidney Homer; "Chantez, la nuit sera brève," Ethelbert Nevin; "Early Spring," Kurt Schindler.

While Miss Teyte's indisposition may have imparted a touch of roughness to the tones of her lower and middle registers, it was powerless to affect her polished art which delighted as positively as usual. As an interpreter of Debussy the young artist has few rivals on the concert platform to-day. In temperament and style she is ideally fitted for the interpretation of such songs as those of the "Ariettes Oubliées" group, which include some of Debussy's loveliest efforts in the song field. She fathoms their significance and exposes their mystic languor, their deep but repressed poignancy or their humor with absolute certainty of insight. After the "Ariettes" she gave the delicately humorous "Fantoches" by way of encore.

With the exception of the Loeffler song, which is merely a reflected image of Debussy, the American songs of the first group were piquant and melodically pleasing if generally of no great pretentiousness. In the last group Kurt Schindler's "Lost Falcon" and "La Colomba" came out easy winners. In melody, harmonic structure and otherwise they are notably beautiful. Less interesting is his "Early Spring." Miss Teyte sang them with proper understanding and had to repeat the "Colomba." The songs of Coombs, Homer and Nevin do not call for extended comment. There were several encores added at the close of the concert.

The accompaniments were played efficiently, on the whole, by Arthur Rosenstein.

MARIE KAISER IN THE EAST

Western Soprano Obtains Many Successes in Her New Field

Marie Kaiser, a Western soprano, who entered the Eastern concert field at the beginning of the present season, has justified her action by the many successes which she has achieved in the last three months.



Marie Kaiser, Soprano, Whose First Eastern Tour Has Been Successful

Miss Kaiser's first Eastern concerts included appearances in Albany, Washington, New York (two concerts) and Princeton, N. J. At her Albany recital Miss Kaiser proved herself to be the possessor of a high soprano eminently suited to coloratura, though not unsuited to more dramatic works. She was equally successful in the "Madama Butterfly" aria and in her coloratura selections.

As soloist with the Washington, D. C., Sängerbund Miss Kaiser duplicated her Albany success and had to respond to several encores. Her concerts in New York and at Princeton brought additional favorable comments.

Zimbalist Plays Masterful Recital in Baltimore

BALTIMORE, Dec. 16.—Efrem Zimbalist, the Russian violinist, gave a masterful recital on December 10, presenting as a strong feature the Brahms Sonata in D Minor which was beautifully interpreted. The other numbers were the Vivaldi A Minor Concerto, three pieces by Cyril Scott, the Cui "Oriental," "Scènes Czardas," by Hubay, and the violinist's own "Russian." Mr. Zimbalist was enthusiastically received and responded with several encores, which included the Dvorak "Humoresque" and a Chopin Waltz. Eugene Lutsky gave fine support as accompanist and piano soloist. W. J. R.

People's Music League Concerts Begin

The first three concerts of the People's Music League, which will provide music in public school buildings, were given on Thursday, Friday and Saturday nights of last week. Permission has been secured from the Board of Education to use auditoriums in several buildings. One of the concerts was attended by 1,000 auditors.

MME. CAHIER WITH NEW YORK SYMPHONY

Contralto a Mozart Singer of
Striking Ability—Damrosch's
Fine Program

Walter Damrosch once more assembled a remarkably fine program when on Sunday afternoon last he presented the César Franck Symphony in D Minor, Debussy's "Rondes de Printemps" and Tschaikowsky's "Mozartiana" Suite. Equally noteworthy was the soloist, Mme. Charles Cahier, whose short American tour has been conspicuously successful.

The American contralto chose the big Mozart aria from "Titus," the one with the clarinet obbligato. There is no more severe test than this music and few contraltos dare attempt it. Mme. Cahier is one who has the necessary vocal equipment to undertake it and she handled her voice with the same consummate art which she showed in her recent recital. Her vocalization was of a high order and the coloratura passages, difficult as they are, were clean-cut and remarkable for their evenness. Then, too, she knows the secret of singing Mozart—and it is a secret—which her admirable training abroad has taught her. Later in the program came two songs with orchestra, Berlioz's "La Captive," which she sang with a wealth of color and intense expression, and Liszt's "The Three Gypsies," in which she exploited the true Maygar sentiment most happily. The applause that followed was so great that an encore, quite unusual at a symphony concert, was demanded. This was granted in a charming little English song, which Mr. Damrosch accompanied at the piano in his inimitable way. Mme. Cahier was called out again and again, and received a profusion of flowers.

Mr. Damrosch led a splendid performance of the Franck work. It is a symphony which one must study before one can appreciate its beauties fully. These beauties are many, especially in the plaintive Allegretto, and they were set forth in due proportion. The Debussyan conception of Spring is a hopeless affair and Mr. Damrosch's three-minute prefatory remark which included the playing of the old French song on which it is based did not aid many in the audience in following it. It is surely the most unsatisfactory of the orchestral writings of this French composer which we have heard here, and from the manner in which it was received it would appear that there were but few in the audience who are anxiously awaiting another hearing of it. The orchestra was in fine trim and played it with precision, delicacy and spirit; it was also quite up to the mark in the Franck and in the lovely Tschaikowsky Suite which closed the program.

A. W. K.

Pasmore Trio Plays Before a Thousand Girls

An audience of nearly a thousand girls, students of the Mississippi State College and Industrial Institute, greeted the Pasmore Trio at Columbus, Miss., on the occasion of the third appearance of the trio on the artists' course of that institution. The young artists gave a program of the most serious nature, containing chamber music works by Brahms and Couperin, and solo numbers for the violin, cello and piano, all of which were received with enthusiasm by the delighted audience. Mary Pasmore was given a particularly flattering reception, and responded with two encores, the last, Dvorak's ever-popular "Humoresque," being given by general demand. Miss Poindexter, the head of the music department of the college, announces that other recitals will be given during the present season at the college by Frances Alda, Fannie Bloomfield Zeisler and Paulo Gruppe.

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VANNI MARCOUX

Press reviews:

THAIS
Boston Herald, Dec. 8, 1912.—Mr. Marcoux took the part of Athanael for the first time in this city. It was a pleasure to find him in a rôle admirably suited to the compass of his voice and the characteristics of his indisputable art. Vocal and dramatically his monk was an impressive figure. The impersonation was distinguished by fervor that did not degenerate into ranting by an intensity that was not merely melodramatic. With what dignity he bade the slave of Nicias announce his arrival!

Boston Advertiser, Dec. 9, 1912.—Marcoux, as Athanael, won a complete success. His song to the Geno-bites stirred the audience, if not the monks. His solo on the terrace of Nicias aroused further plaudits. Most impressive, however, was his scene at the home of Thais. In this both artists rose to great heights and aroused the house to a tumult of applause. His work in the oasis duet showed a smoothness that was an excellent foil to his more dramatic passages.

MARCOUX GIVES POWERFUL PRESENTATION
Boston Post, Dec. 8, 1912.—Mr. Marcoux made a real effect by his entrance in the second scene of the first act, and he was genuinely impressive in Act II. His prayer when he entered the room of the courtesan was the simple and profound appeal of a man in temptation, taking counsel of himself and the powers above. Not for an instant did this scene fall from its high level, and the picture at the end, the man of God erect and defiant, the woman, writhing and overcome by her emotions, was truly effective.

And Mr. Marcoux's impersonation was finely molded. Very soon there was felt the note of desire. Watching this, one unconsciously realized how near the passion of asceticism might be to the passion of the flesh. And gradually these merged. In the desert, near the convent which was to shelter the woman he had saved, Athanael's longing was more manifest. At the end of this scene the fanatic became fully conscious of it and fell, smitten. The metamorphosis was never more skilfully contrived. There was not a missing link in the dramatic development, from the moment that Athanael, on the banks of the river, dreamt of the spiritual conquest of Thais of Alexandria, to that time which saw him, mad with desire, at her deathbed.

Boston Transcript, Dec. 9, 1912.—In voice and body were utter weariness of spirit as this Athanael first came among the anchorites; then in both gathered the half-spiritual, half-fanatic flame. In self-controlled yet not wholly unmoved remoteness, he regarded the fascinations of Thais on Nicias's terrace. In her chamber he stood long over her with arms outstretched and face cast in mingled benignity and command. Then—a graphic stroke—with the sound of Nicias's voice, the lover who was human and jealous flashed into his face and tones, clear, irresistible. The humanity and this passion of humanity waxed in the scene before Thais's house, and in the oasis the longing and then the woful man was driving out the anchorite. Finally, this Athanael came as no frenzied vapour of desire to the dying Thais, but as a piteous human being, consumed more by a human love than a furious lust of the flesh. He kissed the dead Thais. He did not grieve upon her. Mr. Marcoux humanizes Athanael. He is a man and not a case.

Boston Globe, Dec. 8, 1912.—In this act Mr. Marcoux was most fortunate vocally. The music lay well for him, and he phrased with true understanding. The last act was the most convincing of all—the mild and distract entrance as of a man frantic, knowing not what he did, the anguished calling of the name of Thais, the clinging to her form as to hold one back from death, the final cry and the piteous caresses.

Boston Herald, Dec. 14, 1912.—Mr. Marcoux made an engrossing Athanael. In particularly fine voice, his portrayal of the monk was noteworthy. He showed great versatility, and the conflict that raged within him and tormented his soul as he gazed upon the Thais of his dreams was subtly portrayed.



—Photo by The Dover Street Studios, London.

Italian Baritone

of BOSTON OPERA COMPANY gives the most realistic performance of "Scarpia" in *Tosca* ever seen in America. Also gives a powerful portrayal of "Athanael" in *Thais* and repeats his success in the four rôles "Lindorf," "Coppelius," "Daperutto," and "Dr. Miracle," in *Tales of Hoffman*. His impersonations declared by critics to be highest examples of vocal and histrionic art.

Press reviews: TOSCA

Marcoux's Scarpia a Masterpiece
Boston Post, Dec. 3, 1912.—Mr. Marcoux's Scarpia is far greater than it was last year. Last night, according to his idea of his part, Mr. Marcoux was unsurpassable. Cruelty, power, tortured desire, were writ large upon the face and the bearing of a distinguished personality, and in how masterly a manner was all this set forth, what acting, what action, what inimitable art prevailed throughout, and made the more telling the multiplying revelations of atrocity. Mr. Marcoux surpassed himself, and his Scarpia was one of the greatest impersonations ever seen in opera in this city.

Boston Herald, Dec. 3, 1912.—Mr. Marcoux's Scarpia was seen here last season. It is a carefully considered and striking performance. In the French drama Scarpia was quieter, more subtle, and thus the more horrible. This conception would not be so effective in the opera. And so one of John Webster's Italian villains would have to be coarsened and made more ruffianly for operatic purposes.

Melodramatic Figure

Boston Journal, Dec. 3, 1912.—Marcoux's Scarpia is better vocally than that of others who have made a great reputation in the part. But it is best of all in its tremendous sweep of emotions—a melodramatic figure such as Sardon loved to draw for his Parisian public, full of meanness and power, a petty tyrant by chance holding the fate of the Roman singer and her lover in his hand.

Boston Advertiser, Dec. 3, 1912.—Marcoux was vocally fully up to the part. Marcoux pleases us better as Scarpia than Renaud did. Last night there was a degree of realism in the character that was not without its effect, and Marcoux was never in better voice. The death scene was also given with fearful realism. Possibly this is the best *Tosca*. It is more than possible that a toned-down version of "La Tosca" would be but a tepid affair.

Traveler-Herald, Dec. 3, 1912.—It was an excellent portrayal of one of the most difficult of operatic rôles. Mr. Marcoux left practically nothing to be desired vocally, and in his acting was sufficiently convincing to cause one to wish failure for his schemes.

Boston Globe, Dec. 12, 1912.—His voice has never had the resonance and sonority of last evening. He again made the Italian text vivid by the use of color and accent, and the characterization had a clearer, firmer outline and was more significant in detail.

Boston Advertiser, Dec. 12, 1912.—Mr. Marcoux's Scarpia was a strong impersonation. It was a fine achievement of dramatic art irrespective of the demands of the imagination. He made Baron Scarpia a character that might well be "detested, shunned by saint and sinner." He was a remorseless minister of retribution and a monster of inveterate hatred. There can no question of the startling fidelity to nature in his sterling acting in which he incarnates the ideal materialism, sensuality and ruthless wicked power. And through all this he maintained a smooth exterior and even majesty in his composition of hellish purpose. Last night he somewhat modified the business of the second act, and in so doing obeyed the old Greek rule, "nothing too much," and safely sailed between the Scylla of stereotyped conventionality and the Charybdis of startling realism.

TALES OF HOFFMANN

Boston Advertiser, Dec. 5, 1912.—And through the succession of evil genius, Lindorf, Coppelius, Daperutto and Dr. Miracle, Vanni Marcoux gloriously satisfied.

Boston Transcript, Dec. 5, 1912.—In the inflections of his voice and in his acting, Mr. Marcoux now makes this *Miracle* more the sinister and fantastic human being in whom Death lives disguised than the insinuating fiend of his earlier version.



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SOME OPINIONS OF THE EUROPEAN PRESS :

THE QUEEN. LONDON, NOV. 9th, 1912

A crowded house greeted the appearance of two stars of notable magnitude in the musical firmament—Mme. Julia Culp and Mr. Raoul Pugno—at the second of the Edinburgh Classical Concerts, held in the Music Hall last Saturday afternoon. Both artists have appeared before in Edinburgh, and are first favorites with the concert-going public, as was evidenced by the enthusiastic reception accorded to them—an enthusiasm which waxed as the program waned, until it closed in a perfect ovation. Mme. Culp occupies a deservedly high place among modern exponents of the art-song, and her beautifully trained voice and exquisite gift of interpretation were heard to advantage in the three groups of songs by Schubert, Schumann, and Hugo Wolf, ranging through many moods of poetic and dramatic inspiration, and each very perfectly expressed. The "Waldesgespräch" of Schumann was magnificently sung, and the "Frühlingsnacht" of the same composer called forth insistent demands for a repetition. At the close of the final group of Wolf songs Mme. Culp was recalled again and again, and finally conceded Schubert's "Die bist die Ruh." Mr. Pugno opened with a familiar sonata of Beethoven (the D minor, Op. 31), which he played with a characteristic and almost Mozartian simplicity. In strong contrast was his second number—a Prelude, Chorale and Fugue by César Franck—complex and grandiose in quality, and rendered with a fine breadth and intellectual grasp. In a group of well-known pieces by Chopin and Weber Mr. Pugno was in his happiest vein, the "Gaite" Rondo by Weber being exquisitely played, and calling forth clamorous recalls, in response to which he gave first one of the less familiar of the Liszt Rhapsodies, and then, as the audience was still unsatisfied, a Gavotte and Variations by Handel.

EVENING STANDARD, OCT. 29th, 1912

Mme. Julia Culp gave her only recital this season at Bechstein Hall last night. It was not surprising that, in spite of the weather, the audience was large and enthusiastic, for the famous Dutch artist has established herself a favorite with the musical public, and is recognized as one of the foremost interpreters of Lieder. Her rich-toned voice and sense of style enable her to present a song in the best light, and if her singing, especially in the climaxes, was sometimes so emphatic that the tone suffered, it was owing to her giving too much rein to her ardent temperament. Her programme included three groups of Lieder by Schubert, Schumann and Brahms.

In the first group the various moods of "Ungeduld" and "Eifersucht und Stolz" were admirably suggested, though in the latter her voice lost some of its richness by being unduly forced. In the serener moments of "Pause" and "Trockne Blumen" her half-voice singing was a noticeable feature of her interpretation. In such familiar Lieder as Schumann's "In der Fremde," "Mondnacht" and "Frühlingsnacht" the singer was at her best. The Brahms group contained such general favorites as "O Nachtigall," "O liebliche Wangen" and "Ständchen," in which the singer gave her audience unfeigned pleasure and satisfaction. Mr. Richard Epstein accompanied in his usual thoughtful and sympathetic manner.

SUNDAY TIMES, LONDON, NOV. 3d, 1912

Mme. Julia Culp, who is shortly taking the way of the sun to the New World, gave her only London recital of this season at Bechstein Hall on Monday night, her scheme consisting of seven of Schubert's "Müllerlieder," five of Schumann's "Liederkreis," and a Brahms group, including "O Nachtigall," "Ständchen" and "O liebliche Wangen." All were, in a way, familiar, yet the temperamental quality of Mme. Culp's singing, and the wide range of her interpretative capacity, gave them fresh interest, and her rich voice and the finish and clearness of her technique were an added delight. Nothing, perhaps, was better done than her rendering of Schumann's "Mondnacht" (which had to be repeated), and Brahms's "Das Mädchen Spricht," but throughout the recital her work was on a very high level. Mr. Richard Epstein was admirably helpful at the piano.

FRANKFURTER ZEITUNG, OCT. 24th, 1912

After Elena Gerhardt came Julia Culp. Lovers of song had a treat, a fact which the multitudinous audience in the large hall of Conventgarten seemed to appreciate. With the first tones of her wonderful voice, characterized by a personal fascinating power, Julia Culp had won her audience. One could give oneself up to pleasure without reserve when Frau Culp sang several beautiful, partly almost forgotten, Mendelssohn songs, as; "Auf Fluegeln des Gesanges," "An die Entfernte," "Die Liebende schreibt," "Der Mond," the poetical termination of which she imbued with a wonderfully peaceful atmospheric impression, and the fantastic Hexenlied, in which the treatment of the words was to be called masterful. Her breath control still seems to have improved. The flow of tone is superb. With several songs of Hugo Wolf, Frau Culp had an indisputable success.

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OPERA IN ENGLISH SIMPLE PROBLEM

Lessons That May Be Learned from Past Experiments and Successes
—What the Public Wants—Side Issues to Be Avoided and "No Energy Wasted on the American Composer"—Parepa Rosa and Clara Louise Kellogg Companies Good Models—Where Hammerstein Is Handicapped

By ROBERT GRAU

THE season of 1913-14, according to present indications, will witness the inauguration of an opera-in-English movement that appears to have all of the requisites for permanency. Of the three more important plans so far made public all would have the true ring to them if—alas, that "if"—if the projectors were not reliant upon some phase of public spirit or sacrifice such as should not be sought in the second decade of the twentieth century, particularly when the object at hand is merely to revive what for decades was the most popular and financially successful branch of the whole operatic scheme in this country.

Opera in English—the kind the public will respond to—requires so little in the launching that the writer is most impressed with the plan of the Messrs. Aborn to lease the Century Theater. As a matter of fact the Aborns ask only to be allotted the lease of the endowed theater, and this the founders certainly should grant, wholly apart from any false sentiment as to the public spirit which would attach to their support of opera in the vernacular.

Moreover, for the Aborns, experiments are not necessary. For several years they have prospered, presenting practically the Metropolitan Opera House répertoire, and each year immeasurably raising the level of their operations from an artistic standpoint. Their more recent efforts are entitled to rank with the best that has been offered heretofore, with the sole exception of the untimely effort of Mrs. Thurber, when opera in English for once failed to profit.

But such an effort as Mrs. Thurber's would not fail to-day and it is to be hoped that a lot of side issues are not to interfere with the next great effort to give the American public what it wants. By side issues I mean the burdens of new opera houses and large advance subscriptions. All this is absolutely unnecessary for the genuine article as I comprehend it.

Opera in English will sweep the country and open opera houses erected voluntarily will follow an auspicious inauguration of a permanent season in this metropolis. At the outset no energy should be wasted with the American composer. These may seem to be unkind words, but why not meet the issue? The money and time spent on the "Natomas," the "Monas," "Pine of Desires" and their kind would have financed the biggest true opera-in-English movement the world has ever known and it would be far better at the start to eliminate American opera. That can and will come later and the composers of the works above referred to will be expected at such a time to come to the front. As for the present why saddle what should be the most popular movement in our musical history with the unknown?

If Mr. Hammerstein presents opera in English, of course we shall get principal singers of the first order. But if he is to be restricted by the Metropolitan as to the grade of opera he is to give, the prices he is to charge, the répertoire he is to select from, then I say opera in English ought to be revived by some lesser impresario whose

obligations and past commitments mean fewer restrictions as to liberty. Such a state of affairs as might confront Hammerstein would jeopardize the project, no matter if Mr. Hammerstein is the best all-around impresario we have—and the writer has often so classed him in this publication.

After all, what we want is another such organization as the Parepa Rosa Company or the Clara Louise Kellogg Company or even the Emma Abbott organization, all three of which were a sight draft on the public purse for years and years. Of course progress and modernism will combine to give us their benefits, and the men who in 1913-14 begin to labor for opera in English should not forget that this species of opera really should have a popular "swing" to it. That is what enabled the Aborns to find profit in a half dozen companies in the Summer and in two or three more all the year around. That is what explains also the two great financial successes of the present season, the Gilbert and Sullivan operas, as revived by the Shuberts, and "Robin Hood" revived by Mr. De Koven, who is himself to join the opera-in-English campaign.

Whoever does the pioneer work in this revival should be impressed with the necessity of avoiding a befogging of the issue. Let him be convinced that his great asset is a public hungry for good opera. Let him not try to give \$6 opera, either for \$6 or for \$3, but let him utilize the same operas that are presented in our \$6 a seat houses and have them interpreted in the language of our nation with singers likely to create a sensation, even though their names are not famous.

In perfecting the organization an effort should be made to find another Kellogg—a contralto such as Anna Louise Cary was or such as Zelda Sequin was; a tenor like Tom Carl or William Castle in their prime; a baritone like Charles Santley; a basso like Campbell and a conductor like Carl Rosa. If he succeeds—and I see no reason why he should not—opera in English will become the fad it was for twenty years in the past.

In an opera house like the Century Theater, ideal for the purpose, the vast seating capacity would make possible a splendor of *mise-en-scène*, with scenic and costume investiture equal to the best. With operas given every night in the week and at one or two matinées, the box office takings at regular theater prices could reach as high as \$35,000 a week.

Is it not reasonable then to presume, inasmuch as no appeal is to be made to the merely fashionable set, but rather to the distinctly musical, that every effort should be made to confine innovations to spectacular effects, orchestral augmentation, a national chorus and a permanent ballet rather than to attempt to discover an American Mozart or Puccini?

Reorganization of Cleveland People's Orchestra

CLEVELAND, O., Dec. 11.—The People's Symphony Orchestra has been reorganized by Cleveland musicians, with Christiaan Timmer, formerly concertmeister in the Amsterdam Concertgebouw, under Mengel-

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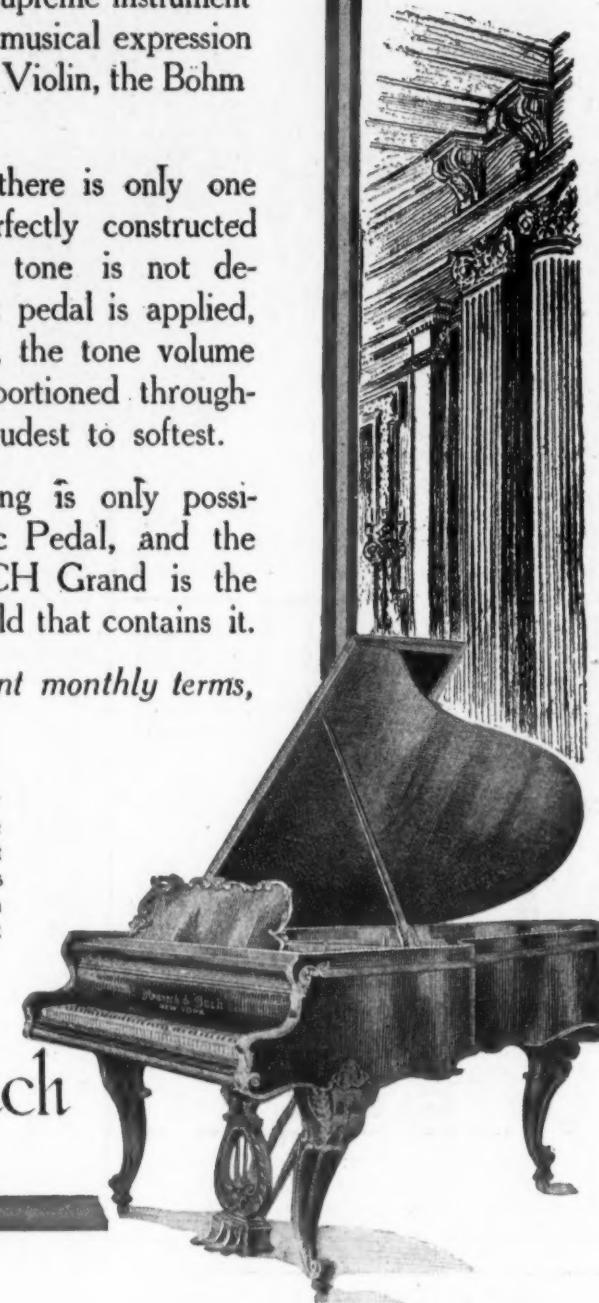
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SEASON OF RUSSIAN OPERA IS PROMISED

Productions to Be Imported Intact for Six Weeks Engagement in New York

New York is to have a six weeks' season of Russian opera and ballet next Spring, beginning probably the first week in April. Theodore Kosloff, a Russian impresario, arrived from Europe December 9 to make arrangements and a couple of days later the formal announcement was made through Comstock & Gest, New York managers.

The singers will be taken from the opera companies in St. Petersburg, Moscow, Kiev and other Russian cities and there will be no featuring of "Star" performers. The productions will be brought here intact and the performances will be given in Russian, with Mr. Kosloff as general director. Opera and ballet will be given jointly.

The theater where the operas will be staged has not yet been decided upon, but it will probably not be the Manhattan Opera House. The répertoire will include works by Rubinstein, Moussorgsky, Rimsky-Korsakow and Glinka. Eight grand operas have already been selected. They are "Chovanchuna," "Sodko," "Boris Godounov," "Demon," "Sharskai," "Knas Igor," "Tskoitanka" and "Rosland and Ludmila." None of these has been heard outside Russia except in Paris, at the Théâtre du Châtelet.

News of this proposed Russian season of opera in New York was published in MUSICAL AMERICA by Ivan Narodny several months ago.



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MISCHA ELMAN "STAR" OF FIRST RUBINSTEIN CONCERT

Rapturous Applause Greets Violinist—
Chapman Chorus Gives Fine Program in Spite of Difficulties

Mischa Elman, the young Russian violinist, was the bright particular star of the first concert by the Rubinstein Club at the Waldorf-Astoria, New York, last Tuesday evening. W. R. Chapman, the club's director, had arranged a program which showed a marked advance in the way of introducing numbers which gave the soloists an opportunity to appear effectively with the women's chorus. That these plans were not all carried out satisfactorily was in no way the fault of Mr. Chapman, but due to the epidemic of laryngitis, which prevented the appearance of Edward Lankow, the Metropolitan Opera basso. Similar indisposition caused the non-appearance of Donna Easley, the young American soprano, whose services had been enlisted to make up partially for Mr. Lankow's absence.

For the numbers which Mr. Lankow was to have sung with the club, Percy Hemus, the American baritone, had been engaged. These numbers were Lucien G. Chaffin's striking arrangement of the Cornelius "Monotone," in which the chorus did admirable work, and Frederick Stevenson's "Italian Serenade," in which the soloist deviated from the pitch at important points of the score. The baritone was at his best in his final group, including "There Was a Bonny Lass," by Park; "I Hear You Calling Me" and a humorous Irish song, as encore. In the aria, "I Am the Spirit That Denieth," from "Mefistofele," the singer's interpretation was sufficiently graphic, but the English text, with its tiresome repetitions, could scarcely have been used as an argument for the giving of opera with English translations.

A popular success of huge proportions was scored by Mr. Elman in this appearance. His rare virtuosity in the Saint-Saëns Introduction and Rondo Capriccioso gained the Couperin-Kreisler "Chanson Louis XIII et Pavane" as an encore. In his second group, the violinist's own arrangement of the Sammartini "Love Song" and the Brahms-Joachim Hungarian Dance, No. 7, proved to be the favorites, with the Haydn Capriccetto as an added number of much charm. Scarcely ever has a Rubinstein audience exhibited such enthusiasm as that which followed Mr. Elman's brilliant performance of the Sarasate "Zigeunerweisen," or the rapturous applause which greeted his two encores, the Schubert-Wilhelmj "Ave Maria" and the Dvorak Humoresque.

In their movement for artistic advancement Mr. Chapman and the Rubinstein chorus won an emphatic success with the presentation for the first time of Liza Lehmann's "Wynken, Blynken and Nod," dedicated to the club, the obbligato being played by Mr. Elman. Of equal importance was the "Ave Maria" written for the club by Henry Holden Huss, which was given an impressive performance, with Bidkar Leete at the piano and Louis R. Dressler as the organist.

K. S. C.

WIN DENVER'S FAVOR

Alice Nielsen, Louis Persinger and
Kitty Cheatham in Attractive
Concerts

DENVER, Dec. 7.—The Alice Nielsen Concert Company, and Louis Persinger, violinist, were presented by Manager Slack as a double attraction last Tuesday evening at the Auditorium. A large audience gave evidence of enthusiastic enjoyment. Miss Nielsen, of personal charm, was heard in an aria from "Tosca," a group of English songs, the duet from "Madama Butterfly," with Miss Swartz, and as Rosina in the condensed version of "The Barber" that brought the program to a close. Miss Swartz's rich contralto and personal beauty won immediate favor, as did the hearty, rich-toned basso, Mardones. Signor Ramella, the tenor, was stricken upon his arrival in this high altitude, and was barely able to sing his part falsetto in the opera excerpt.

Mr. Persinger played a group of four short pieces, and the *Adagio* and *Finale* from Bruch's G Minor Concerto. His lovely tone appealed strongly, and he was obliged to play double encores before the audience consented to his departure. He was admirably accompanied by Samuel Chotzinoff.

Dainty Kitty Cheatham made her first Denver appearance last week, and established herself here, as she has elsewhere, as a prime favorite. Miss Cheatham appeared with the Tuesday Musical Club, whose excellent chorus contributed several program items.

J. C. W.

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BINGHAMTON, N. Y., BOASTS OF AN ORCHESTRA ONE HUNDRED AND TWENTY-SEVEN STRONG



Binghamton, N. Y., Chamber of Commerce Orchestra—F. H. Livingston, Conductor

BINGHAMTON, N. Y., Dec. 12.—A unique orchestra was called together by the Binghamton Chamber of Commerce as the leading feature of the second annual industrial show in the local State armory. A call was sent out for amateur string players and a few woodwind performers and

horns. The personnel of this "Industrial Orchestra" was finally narrowed down to 127 performers, of which ninety were strings. About forty professionals from other cities were engaged to fill in with instruments not played by Binghamton amateurs, such as the oboe, bassoon and tympani.

Conducted by F. H. Livingston, a local

bandmaster who had served under Sousa, this organization presented a series of six concerts which were heard by 14,000 persons. The programs included selections from "Aida," "Cavalleria Rusticana," "Rigoletto," "Lucia" and "Lohengrin"; Moszkowski's Spanish Dances; Elgar's "Pomp and Circumstance"; easy arrangements of selections from the classics and

three lighter numbers, the programs being designed with a view to reaching every class of hearers.

The venture cost the Chamber of Commerce \$1,100 and was a decided financial success. As a consequence the orchestra will be organized on a permanent basis and made part of the musical life of Binghamton.

T. CARL WHITMER'S MUSIC HAS NEW YORK HEARING

Pittsburgh Composer Revealed as Musical Thinker of Much Individuality Heard at MacDowell Club

A recital of unusual character which served to introduce a composer new to New York, T. Carl Whitmer of Pittsburgh, was given at the MacDowell Club, New York City, on the afternoon of December 3.

Mr. Whitmer revealed himself as a musical thinker of high individual development and much refinement. The tonal fabric which he weaves is a rather delicate one, perhaps, for this noisy age, but it may be all the more desirable for that reason. Mr. Whitmer's music belongs at the violet end of the spectrum. It shuns the realistic elemental qualities and seeks an ethereal expression, giving it not infrequently a sense of over-earthiness. Still Mr. Whitmer can on occasion become boldly and strikingly rhythmic, and when he does so it is in no equivocal manner. His tendency, however, is toward the rare and delicately colored, and in his coloring he alternates curiously between a scheme of pure diatonic, of which he is nowise afraid, and one of the most evasive of modern chromatics.

Two movements of a violin sonata played by the composer and Clarence De Vaux Royer, a violinist well known to

New York, showed a true modern restlessness in the first half of the *allegro*, dispelled by a second part of more lyrical character. Both this and the ethereal *adagio* movement seemed to indicate more attention to orchestration and tone-color scheme than to thematic development. A slight Russian influence was discernible. An "Andante," "Allegro" and especially a "Scherzino" for violin were much enjoyed.

Charles Mayhew of Pittsburgh, who has a good, honest, three-dimensional baritone voice of fine timbre, sang the following songs: "My Lord Comes Riding," which has an appetizingly scintillating and crisp character; "Just To-night," which embodies most of the best in the ultra-modern spirit; "The Road Song" of Cawein, very rhythmic, and "From the Gardener's Lodge" (Hagedorn), a song of fine poignancy and variety of expression, which won particular applause and should have a wide vogue.

A soprano song, "The Fog Maiden," was sung by Sue Harvard of Pittsburgh, who has a voice that mounts like the lark, a powerful dramatic instinct, and a model enunciation. This is perhaps Mr. Whitmer's most characteristic expression along the lines above indicated. It is extraordinary and extremely original in its intervals, and both rare and convincing in mood. The program contained songs by other composers.

Mr. Whitmer showed himself a pianist both sensitive and brilliant. His compositions will undoubtedly attract the attention of modern musicians, and he will surely be heard of again ere long. A. F.

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HELEN ALLEN HUNT

ARRAY OF NOTED ARTISTS IN DAYTON MUSICAL FARE

Successes of Alda, Kunwald, Christine Miller, Wells, Kronold, Alda and Harriet Ware

DAYTON, O., Dec. 6.—The third symphony season arranged by A. F. Thiele was opened most brilliantly by the Cincinnati Symphony Orchestra, with Christine Miller, the popular contralto, as soloist. There was added interest in the first appearance here of the new conductor, Dr. Ernst Kunwald, who was formally introduced by Judge B. F. McCann. In their first local hearing of "Les Préludes," by Liszt, Dr. Kunwald proved himself a master musician and a tone poet, and no orchestra concert has ever been more thoroughly appreciated in this city. Miss Miller also appeared in Dayton for the first time on this occasion and scored a distinct personal success.

The second concert of the series was a recital given on December 3, when Mme. Frances Alda, the brilliant soprano, appeared for the first time here. Mme. Marguerite Lemon was booked to sing at this concert, but owing to illness was obliged to cancel. At almost the last minute Mme. Alda consented to sing and the announcement created a mild sensation, the Victoria Theater being packed with a most brilliant audience who gave the attractive singer a very cordial welcome. She aroused much enthusiasm and many encores were graciously given. On the same program was Angelo Cortese, a young harpist, whose playing was a veritable revelation, the artist receiving an ovation.

In honor of Mr. Cortese, Mrs. John R. Mann gave a musical following the concert. Mr. Cortese's two talented brothers, Joseph Cortese, a Chicago violinist, and John Cortese, a flutist of London, Ont., appeared in the program, assisted by Ellis P. Legler, baritone, and Charles Arthur Ridgway, pianist and accompanist.

Mrs. H. E. Talbott, a staunch supporter of music, has inaugurated a series of five musicales at her magnificent home, "Runny-

mede." The first of this series was given by Hans Kronold and his concert company and the second by Mr. and Mrs. Adolph Hahn, violinists; Clarence Adler, the New York pianist, and Mrs. Maurice Josephs, accompanist. This series of concerts is proving very attractive.

The Mozart Club's season was inaugurated by one of the most charming recitals ever given in this city, the artists being Harriet Ware, the composer, and John Barnes Wells, the tenor. The program was unusually attractive and both the artists scored a brilliant success.

Henry A. Ditzel, the organist, pianist and teacher, last Sunday inaugurated a series of afternoon organ recitals at the First Lutheran Church, of which he is the organist.

The Dutch Club, under the conductorship of Grant Odell, recently gave an attractive concert under the auspices of the Dayton Teachers' Club and also a concert at the Buz Fuz Club. The Dutch Club, which is made up of business men, is preparing for its annual concert of the Spring and are planning to have Miss Margaret Keyes, the well-known contralto, as soloist.

Urban Deger, organist and choirmaster, is planning to organize a choral society to take the place of the old Philharmonic Society, which for years was active under the baton of W. L. Blumenschein.

"SCHERZO."

Charles W. Clark's Brother to Be His Manager

PARIS, Nov. 29.—Charles W. Clark's business will in the future be in the hands of his brother, Dr. Frederick Clark, who recently retired from his profession and is now to make Paris his home. Prior to his departure from America Dr. Clark closed a contract with the Redpath Musical Bureau for Mr. Charles W. Clark to tour America from November, 1913, to June, 1914, inclusive, a great part of the time being already booked. Mr. Clark recently returned from a tour of the British Isles. He will again tour Great Britain next month, and he is also training a large class of pupils.

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GALSTON HEARD TO BETTER ADVANTAGE

Second Recital in New York Brings Forth a Splendid Program, Effectively Presented

Gottfried Galston's second New York recital, which took place in Aeolian Hall on Thursday afternoon of last week, served in all respects to intensify the profound impression which the noted pianist created upon his début some weeks ago. His program was in some ways of a more engaging nature than his previous one as regards makeup, and it was undeniably superior by virtue of its comparative brevity. Mr. Galston disposed of the longer numbers during the early part of the program—always a wise procedure. These were the Busoni piano arrangement of the Bach "Chaconne" and the G Minor Sonata of Schumann. After these came the Sgambati arrangement of a melody from Gluck's "Orfeo," the Brahms transcription of a gavotte from the same composer's "Paride e Elena," four short Brahms numbers—the "Intermezzi" in E Minor and C, the A Flat Valse, Op. 39, and the G Minor Rhapsody—the Chopin Preludes in D Flat, F and B Flat Minor, F Sharp Nocturne and G Minor Ballade and, finally, the Schulz-Eveler "Blue Danube" Arabesque.

The dominant qualities and essentials of Mr. Galston's art are too familiar by this time to require fresh enumeration at the present writing, and it is, therefore, only necessary to state that he was in superb form last week—superb, even though he must have been wearied by his travels of the three or four preceding days. Indeed, those who had heard him on both occasions were inclined to place a higher estimate on his powers as disclosed on this occasion than on the showing he had made at his début. His reading of the "Chaconne"—in which Busoni has materially improved on Bach—was distinguished by rugged massiveness and imposing breadth of conception. Mr. Galston comprehends fully the mountainous grandeur of this work, which requires for its utterance a more full-throated medium.

than the lone violin to which Bach assigned it. Passionate and glowing with romantic fire was the splendid Schumann Sonata, in which Mr. Galston, by his consummate mastery of the pedals, obtained some color effects of exceptional loveliness.

A powerful contrast to the impetuous Schumann came with the Gluck "Orfeo" transcription, played with Elysian serenity and amazing limpidity of color—a veritable Corot in tone. The splendid Brahms numbers were delivered with exhilarating impulsiveness and crisp rhythmic swing. Those who, on the previous occasion, found Mr. Galston's Chopin somewhat wanting in tenderer qualities must have been surprised at the certainty and definiteness with which he sounded the poetic note last week, whether in the heavily fragrant Nocturne or the alternately melancholy and soaring Ballade.

After the regular program Mr. Galston repeated the Brahms Valse in response to the prolonged applause and added also Rubinstein's "Staccato Study."

H. F. P.

Washington Rubinstein Club's Concert

WASHINGTON, Dec. 6.—The first afternoon concert of the season of the Rubinstein Club, under the inspiring direction of Mrs. A. M. Blair, proved a delightful treat to all music lovers. The assisting artist was Herman Sandby, 'cellist, who played with such artistic finish and exquisite interpretation that he was obliged to respond to several encores. His numbers were "Melodie," Rubinstein; "Humoresque," Dvorak; "Rondo," Bocherini; "Polonaise," Popper, and two Danish songs by the artist himself. The choruses included "Spring Beauties," Chadwick; "Indian Cradle Song," Matthews; "Moonlight," Schumann; "Who Is Sylvia?" Schubert, and two Nevin songs. The lights and shades were effectively outlined under the baton of Mrs. Blair.

W. H.

Hammerstein Opera Welcome

[From the New York World]

Opera by Mr. Hammerstein in English or in whatever language he may prefer to give it will be welcome. There is now a greater field for his activities than ever before among patrons who love opera for opera's sake regardless of \$2,000 tenors, and who would be expected to support a season of opera at popular prices and artistically presented, whether as "educational" or by any other name.

FROM THE PROGRAMS

— OF —

PROMINENT SINGERS

Sung by Miss Alma Gluck

John A. Carpenter.... The cock shall crow
".... Green river
Efrem Zimbalist.... Chanson triste
".... Reverie

Sung by Mr. Claude Cunningham

John A. Carpenter.... Dansons la gigue
".... Go, lovely rose
".... Green river
".... Little fly
Frank LaForge.... To a messenger

Sung by Mme. Louise Homer

Sidney Homer.... A stormy evening
".... Ferry me across the river
".... From the brake the
nightingale
".... Infant sorrow
".... The sick rose
".... The song of the shirt
".... Way down south
Kurt Schindler.... From a city window

Sung by Miss Maggie Teyte

John A. Carpenter.... Little fly
Rudolf Friml.... Where is Johnny?
Marshall Kernochan.... We two together
Kurt Schindler.... The lost falcon
".... New spring

Sung by Miss Christine Miller

John A. Carpenter.... Don't ceare
Will C. Macfarlane.... Ye hills o' the highlands
Kurt Schindler.... The fairest one of all
the stars

Sung by Mr. David Bispham

Will Marion Cook.... Exhortation
Sidney Homer.... The song of the shirt

Sung by Mr. Francis Rogers

Will Marion Cook.... Exhortation
Marshall Kemochan.... Smuggler's song

Sung by Mme. Johanna Gadski

Emil Liebling.... Love came in at the
door
Oley Speaks.... To you

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OLD OPERAS HAVE MILAN REVIVALS

Giordano's "Marcella" and Catalani's "La Wally" Given Pleasing Productions

MILAN, Nov. 27.—Umberto Giordano's "Marcella," produced at the Lyric, was again heard with pleasure by this public. This little musical piece deserves a better fortune than it has received, for, even if it is not representative of the best work of its composer, it nevertheless has gracefulness of structure and delicacy of treatment and expression. Every time it is produced it is better liked and more applauded. It should be judged for what it is, not a setting of a great drama but a small comedy, albeit poetical, passionate and rich in melodic inspiration.

As for the performance, it had a few not serious imperfections. The orchestra was lacking in the ability to produce a variety of effects and refinements of shading. The playing was excessively loud. Vocally the interpretation was better. Baldassarre-Tedeschi sang expressively and won a great success, and the tenor, Tuminello, was also much applauded.

Leoncavallo's "I Zingari" is being prepared for its Milan *premiere* at the Lyric.

At the Dal Verme, following the productions of "Manon," "Otello," "Walküre" and "Milenis," Alfredo Catalani's "La Wally" was staged as the last production of the Autumn season. It obtained a noteworthy success. It is always pleasant to hear this opera again. Catalani died young, at the full height of his genius, and did not have time to produce his masterpiece. Every page of this score reveals its composer's feeling for beauty and his mastery of melody. Maestro Panizza conducted with rare interpretative intelligence and the performance otherwise was praiseworthy.

Though the Autumn season at the Dal Verme closes with this production the five operas for the carnival season have already been selected. They are: "Andrea Chénier," "Traviata," "Tosca," "Roberto il Diavolo" and "I Pescatori di Perle."

At the Scala successive performances of "Don Carlos," by Verdi, and "Salomé" and

"Feuersnot," by Richard Strauss, are being given. The two last are of continuous interest to the public. "Lohengrin," by Wagner, is announced for Sunday next.

At the Comunale Theater of Bologna the season was opened with "Don Carlos," which received its baptism in Italy on this same stage in 1867 after its first performance in Paris. This old work of Verdi's obtained a full success, to which the excellent work of conductor and singers contributed much. Signorina Cannella gave a particularly realistic touch to the part of Elizabeth; the baritone, Montesanto, was a splendid Rodrigo, and the tenor, De Giovanni, was also excellent. Maestro Marinuzzi was much applauded. The staging was magnificent.

At the Politeama, Genoa, the new opera, "Tzigana," by Franco Leoni, has had a success. Padovani was the conductor and Elsa Raccanelli had the principal rôle.

A. PONCHIELLI.

Mme. De Vere Sapiro Reappears in Boston Music

BOSTON, Dec. 14.—On Thursday afternoon of last week, Mme. de Vere Sapiro, who has not appeared in Boston for a number of seasons, gave a recital which demonstrated that the high esteem in which she was held when last in the city has endured and that she has not lost the distinctive quality of her voice, united with her uncommon musicianship. Her program was not hackneyed, and she excelled both as a singer of songs of lighter character and in those of a more dramatic type. She did not attempt to force results which lay outside the capacity of her voice and she used this voice with a skill which set forth its best qualities. She was assisted by Romualdo Sapiro, pianist. There was an attentive and enthusiastic audience.

O. D.

Consolo with Kneisels in Boston

BOSTON, Dec. 9.—For the Kneisel Quartet performance in Jordan Hall, December 3, the soloist was Ernesto Consolo, pianist. He and Mr. Willeke, 'cellist of the Kneisels, gave a rarely brilliant performance of the Strauss 'Cello Sonata. Both on the part of Mr. Consolo and Mr. Willeke there were the utmost musicianship and technical achievement, and a happy unanimity of spirit. The other pieces were Haydn's Quartet in C and Beethoven's in E Minor, which were admirably played by the quartet.

O. D.

LEON RAINS

Scored the triumph of his life at a farewell Concert given at the Palmgarten, Dresden, on Saturday Night, 12th. Roland Bocquet, the Dresden composer, who comes with him to America, acted as accompanist on this occasion.

The program comprised novelties by Max Schillings, Roland Bocquet, Hans Sommer.

The Hall was packed to suffocation. Encore after encore was insisted upon and Mr. Rains was the subject of stormy ovations by a public who have for the last ten years been accustomed to look upon Rains as their prime favorite.

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ECHOES OF MUSIC ABROAD

Adele Aus der Ohe Reappears on Concert Stage in Berlin—Free Instruction to Vocally Gifted Laborers and Working Girls Provided by Philanthropic Paris Pedagogue—Norwegian Historian Unearths Interesting Musical Antiquities—Early d'Indy Cantata Produced as Opera

EMERGING from a retirement never yet satisfactorily explained to the general public, Adele Aus der Ohe reappeared as one of the early December concert-givers in Berlin's Sing-Akademie. The order of the program she had arranged for her return to professional life was in itself of a nature to focus the attention of the casual reader of announcements for a few seconds longer than usual, for of the two groups of Liszt and Beethoven of which it consisted the latter master's contributions were placed first. It was not till after the Austrian pianist had played through the third "Liebestraum," the Etude in D flat and the "Valse oubliée" into and through the big Sonata in B minor that she took in hand the "Andante Favori" and as a final number the C Minor Sonata, op. 111, of the immortal son of Bonn.

So seldom have been the appearances of Ossip Gabrilowitsch in his original field of late years that he, too, may be looked upon as one of the pianists the season 1912-13 has recalled from self-imposed exile. Devotion to the larger interpretative field of the orchestra conductor has caused his temporary public neglect of the piano for two or three years past, but now, as if to balance his account with his piano-loving *clientèle* he undertakes to illustrate "the development of the pianoforte concerto from Johann Sebastian Bach to the present day" in a series of six programs.

To give six programs of concertos, averaging three each, is in itself convincing refutation of the suspicion that his ardor for his instrument had paled. Gradually such feats of memory are becoming a trifle less uncommon, but it is doubtful if they will ever become a popular pastime with artists in general. Two years ago Henri Marteau played eighteen violin concertos in a series of six concerts in Berlin and last season Adolph Borchard, the French pianist, played as many pianoforte works in the same art form in St. Petersburg.

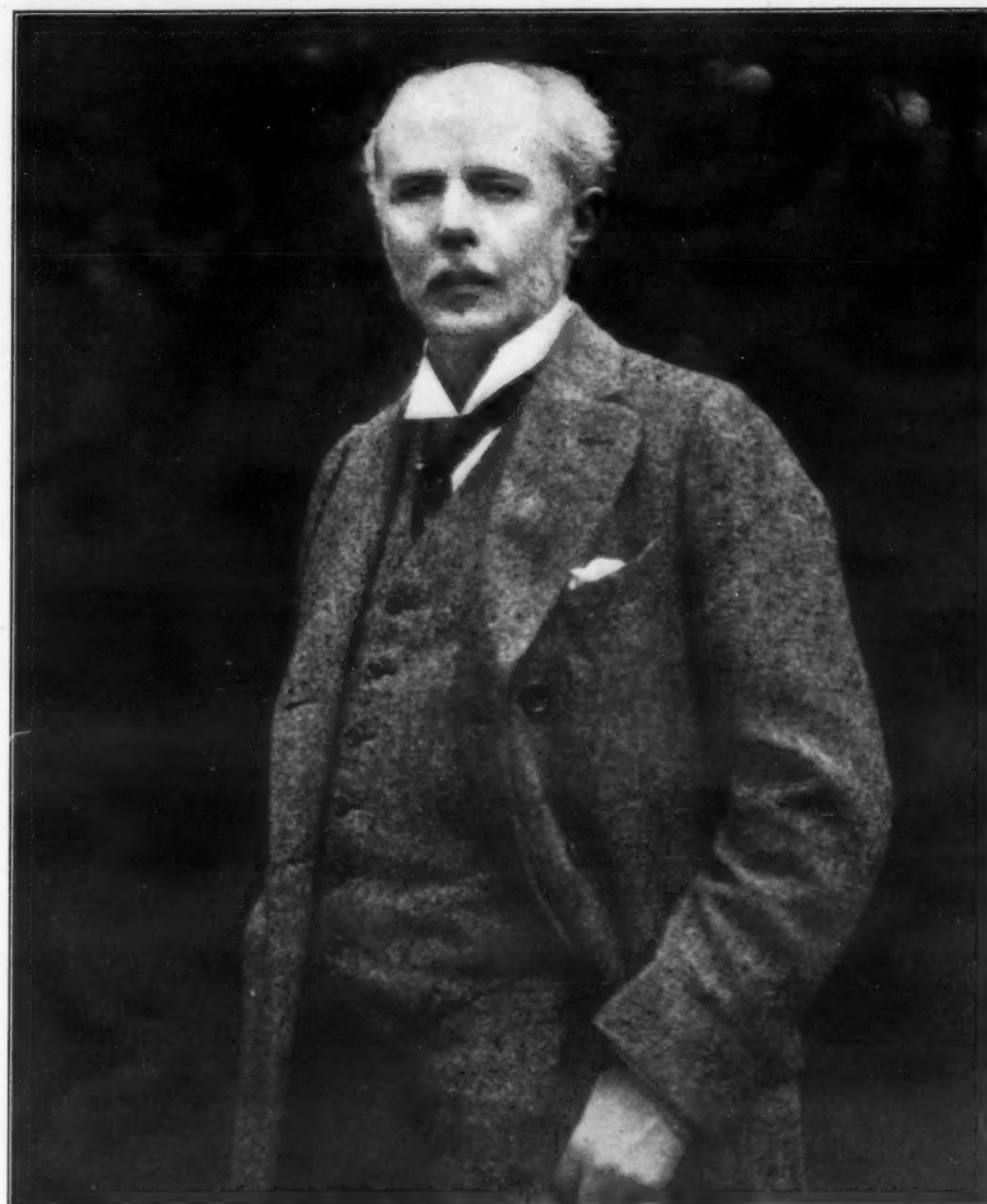
The son-in-law of the immortalizer of Tom Sawyer and Huckleberry Finn began his educational survey with Bach's G Minor Concerto, the Mozart D Minor and the Beethoven C Minor, and devoted his second program to the later Beethoven concertos, the G major and the "Emperor" and the rarely heard Fantasy for pianoforte with both orchestra and chorus. At these concerts the Philharmonic Orchestra is conducted by a compatriot, Leonid Kreutzer, who, like Gabrilowitsch, won his spurs as a pianist before yielding to the lure of the baton.

By way of striking while the iron is hot, to use an unpianistic figure, Ernest Hutchesson followed up his two concerts that instantly established him in Berlin's critical estimate with a second concert with the Philharmonic Orchestra, at which he played the MacDowell D Minor Concerto and the Saint-Saëns G Minor, in addition to the Mozart work Gabrilowitsch had played. Notwithstanding his frequent concert appearances, the primary object of his present sojourn in the Fatherland, Baltimore's Australian pianist is doing a great deal of teaching in Berlin. The critics there still remember him from his "first period" when he was a teacher at the Stern Conservatory.

Since receiving the gold medal of the London Philharmonic Society Harold Bauer has repeated in Paris the two recital programs he gave in the English metropolis in November. The first consisted of alternating Bach preludes and fugues and Beethoven sonatas to the number of three each, while the second revealed an equally characteristic disdain of that convention of program design which prescribes a morsel of virtuosity pure and simple as a dessert. In this case César Franck's Pré-

lude, Aria and Finale was the end piece, as the Brahms Waltzes, op. 39, had been the opening number, a Mozart sonata, the Chopin Sonata in B minor, and Schumann's "Davidsbündlertänze" lying between.

MUSICAL settlement work may not exist in Paris on the organized basis that obtains in New York, but private philanthropy sees to it that it is amply



Ernst von Schuch

Early in the Autumn Ernst von Schuch, musical director of the Dresden Court Opera, celebrated his fortieth jubilee as a conductor, most of his long public career having been spent at the Dresden institution. No other conductor is held in higher esteem generally in Germany and the liveliest satisfaction was expressed last Spring in the Saxon capital when he refused a call to Munich to succeed the late Felix Mottl.

provided for in many respects. Gustave Charpentier's practical interest in the musical uplift of the poorer working girls is well known to all familiar with the humanitarian sympathies of the composer of "Louise," and perhaps even farther-reaching are the activities of Jacques Isnardon, the singing pedagogue, who some seven or eight years ago conceived and put into practice a plan to give a year's free instruction—in classes, of course—to members of the laboring classes endowed with voices worth training but financially unable to acquire a musical education.

M. Isnardon, who has taught many gifted pupils during his career, both at the Paris Conservatoire and privately—Jeanne Gerville-Réache was prepared for her work in opera by him—has interested many prominent musicians in this work and the result is that beneficiaries of his generosity who reveal talent of unusual promise stand a good chance of finding a helping hand ready to give them additional assistance.

The directors of the Opéra and Opéra Comique, ever on the alert for gold buried in throats, are members of the committee of advisers.

For this season's annual test of voices, held a few weeks ago, between four and five hundred candidates for the free course in singing presented themselves at the large hall of the *mairie* of the ninth arrondissement. Of these about one hundred were chosen by M. Isnardon, with the advice of a jury presided over by Yvette Guilbert. They sang all sorts of things—that is, when they were not shut off as impossible after the opening bars—from popular songs of the day to snatches of operas they happened to know at second hand or from the amazingly cheap performances at the Théâtre Lyrique de la Gaîté. Discoveries already made during the few years this opportunity for free instruction has been available seem to justify the prediction that some of the foremost opera singers of the near future will be found to owe their career primarily to it.

hymn in two parts, is supposed to have been composed at a monastery in the Orkney Islands early in the twelfth century. If this assumption is correct, notes the *Musical Observer*, the hymn is the oldest example extant of harmonic, as opposed to one-part melodic music, being, as it is, a century older than the famous Reading monastery round, "Summer is icumen in."

At a recent dinner in London Dr. W. H. Cummings cited "Summer is icumen in" to support his contention that the criticism of those who deny the English a distinguished place among musical peoples is due to ignorance of musical history. "It is now a known and accepted fact," he observed, "that the earliest existing example of beautiful melody and tuneful harmony combined is an old English people's song, which, heard by a monk at Reading Abbey, was noted down by him before the year 1240. This composition, full of grace and charm, had no parallel in any country in Europe. The priceless treasure is written on parchment and is preserved in the British Museum." The speaker had not yet heard of the Latin hymn from the Orkneys.

In dilating upon music's mission as an educator and as a potent factor in civilization, as proclaimed by many thinkers in past ages, Dr. Cummings called attention to a statement made a few days before by the headmaster of Eton indorsing the prediction of a State official who said that during the twentieth century music would be the most important educational subject in England.

* * *

ANECDOTES illustrative of Moriz Rosenthal's ready resourcefulness in witty rejoinder invariably make good reading. The New York *Staats-Zeitung* has found a couple of unfamiliar stories of this nature.

Rosenthal, as is well known, is a man of the broadest education, with an astonishing command of facts, and in the course of an animated discussion with a pianist colleague he displayed so comprehensive a knowledge of medicine that his brother of the keyboard exclaimed: "Really, Moriz—if you only had been a doctor!" To which like a flash Rosenthal replied: "And if you only had been a pianist!"

On another occasion a friend brought to his ears a somewhat malicious remark made by one of his celebrated rivals to the effect that through sheer conceit Rosenthal was unaware of how stiff-necked he was. "My colleague is right," was his comment. "In my case the neck is stiff and the wrist is flexible; with him it is just the reverse."

* * *

ZINA BROZIA, one of the Boston Opera's guests of last season, has been filling an engagement at the Liceo in Barcelona, where she has made a special success as the *Manon* of Massenet.

The last singer who rose to greatness in a single night at the Manhattan Opera House before the deluge of Metropolitan gold obliterated it as a rival institution has been singing in the larger opera houses of the French provinces since her return from her one season in New York. This year Mariette Mazarin, the unforgettable *Éléktra*, is in Rouen at the Théâtre des Arts, where she bears the brunt of both dramatic and lyric soprano rôles. Lately she has been singing the Calvé répertoire of *Carmen*, *Santuzza* and *Marguerite*. Alice Baron, who sang *Crysanthemis* to her *Éléktra* at the Manhattan, has been singing Strauss title rôles in Italy.

Nowhere does the personnel of an opera house change more rapidly than in Paris, where of the many singers engaged at the National Opéra Comique only a few attain the rank of fixed stars. A few years ago Louise Grandjean was one of the mainstays of the Opéra's Wagnerian répertoire. Now, long before any eclipse is due in the natural order of things, she has quite settled down into the pedagogical ranks of the Conservatoire, where she has just been appointed a member of the superior council of instruction, succeeding Paul Dukas, who has withdrawn from the Conservatoire in order to have his time free for composing.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

AMONG all the touches of terror and pity in the war is there anything more pathetic, asks the London *Observer*, than the message sent by the *Chronicle's* correspondent at Constantinople to the effect that the Sultan "has even sent his own private orchestra to play in the hospitals and other buildings where the wounded are being treated"?

ONE doesn't say "golden throat," it seems, when speaking of an Indian tenor, even when his voice sufficiently resembles that of the highest-salaried tenor of the day to win for him the popular title of "The Red Caruso." Instead, judging by the London *Observer's* Berlin correspondence, one uses the expression "bronze throat," uncomfortably suggestive, as it is, of a certain undesirable quality of voice. Reference is made to the fact that "critics declare unreservedly that an undeniably wonderful talent lies hidden in his bronze throat." "His" refers, of course, to the Chippewa Indian graduate of the Yale School of Medicine, Carlisle Kaw-Baw-Gam, whose vaudeville successes in Vienna and Berlin have already been told.

Indian in every line of his physiognomy and gaunt six-foot frame, Kaw-Baw-Gam will bring an unusual personality to the impersonation of grand opera heroes when he is ready for a career soon to be opened to him. Of one thing he may be absolutely certain—he will be inspiring "copy" for avid press agents, whom we may as well forestall on one point right here by recording that this "Red Caruso," who may one day be heard at the Metropolitan, recently inherited the chieftaincy of the Chippewas through the death of his father.

EDWIN LEMARE, the renowned English organist, is not the first of his craft in his family. His father has just completed fifty years' continuous activity as organist of Holy Trinity Church, Ventnor. The congregation celebrated the occasion and his seventy-second birthday by presenting him with a fat purse.

OIGINALLY produced as a cantata at a concert of the Lamoureux Orchestra in Paris more than a quarter of a century ago, Vincent d'Indy's setting of

Schindler Reception to John A. Carpenter

Kurt Schindler, the conductor of the MacDowell Chorus of the Schola Cantorum, gave a reception in honor of Mr. and Mrs. John A. Carpenter, of Chicago, on Monday afternoon of last week at his New York studio. A large gathering of distinguished musical and social personages were invited, including Mme. Charles Cahier, Anna Case, Louise Cox, Hans Tauscher, Marshall Kernochan, Arthur Farwell, Richard Aldrich, Mr. and Mrs. Francis Rogers, Emilie Frances Bauer, Jeanne Faure, Mrs. Frederick Edey, Mrs. Charles H. Ditson, Mrs. Frederick Tams, Mrs. Rudolph Schirmer, Alvin Krech, Gertrude Parsons, Elsie Dominic, Mr. and Mrs. George B. French and Mrs. Alonso Potter.

Alwin Schroeder's Boston Recital with His Daughter

BOSTON, Dec. 11.—Alwin Schroeder, the veteran 'cellist, and his daughter, Hedwig Schroeder, pianist, gave a recital in Steinert Hall last evening. The program opened with the Sonata in D Major for 'Cello and Piano, Rubinstein, followed by requested Bach numbers, Prelude and Courante, G Major; the Sarabande, C minor, and Gigue, C major. The third group, for piano, included the Chopin Nocturne in C-sharp minor and Fantasie Impromptu, and two Debussy numbers, "Clair de Lune" and "Jardins sous la pluie." The final group played by Mr. Schroeder included Bruch's "Kol Nidrei," two numbers by Holter, Menuetto, Handel, and "L'Abeille," Schubert.

The well-arranged and varied program gave each artist an opportunity to display technical facility and power of imagination, in which each was most successful and pleasing.

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Schiller's poem, "The Song of the Bell," has just been given as an opera at the Théâtre de la Monnaie, Brussels, and, it appears, with a marked degree of success. It was with this work that d'Indy in 1884 won the City of Paris's prize.

The opera is designed in eight scenes, which depict the life story of Schiller's bell-founder, and in Brussels Directors Kufferath and Guidé have gone to the limit of expense at their command to make the production elaborate and effective. With a company and chorus of 180 participating, the composer, who after superintending all the details at the rehearsals conducted the first performance, received the customary tribute before the curtain from the audience. And now London may hear the work ere long.

Meanwhile the rumor persists in Paris that d'Indy will be installed as regular director of the Paris Conservatoire before it enters upon another season. At present he is substituting for Gabriel Fauré, who is on leave of absence ostensibly to complete the orchestration of his opera "Pénélope."

SO ineradicable is the choral germ in the individual in England that the average chorister considers it his inalienable right, according to all appearances, to remain in the choir or singing society of which he is a member as long as he has breath enough left to squeak. The result is that from time to time long records of "choral service" are chronicled. One of the longest is now reported from the town of Brentwood, where a citizen has just completed his fifty-first year of church choir singing, during which period, he is proud to say, he has sung under the batons of Verdi, Sullivan, Joseph Barnby and Frederic Cowen, as well as men of less distinction.

IN Copenhagen a Russian violinist named Mitnizky has been reduced to a state of abject terror by the Black Hand, which has demanded the sum of \$250 and promised him in case of his refusal a speedy exit from this world. Since receiving the letter Mitnizky has insisted upon appearing only in a cage of iron and steel on the stage and with a pair of pistols ready for any emergency.

J. L. H.

Florence Mulford Illustrates Opera Lecture of W. J. Henderson

Florence Mulford, the contralto, of the Metropolitan Opera Company, assisted W. J. Henderson, music critic of the New York *Sun*, in the first of a series of four lectures on "The Development of Opera," at Orange, N. J., on December 11, before an audience quite as large as the hall would accommodate. Mme. Mulford sang a recitative from Caccini's "Euridice," a canzone from Gagliano's "Dafne," and Monteverdi's "Lament of Arianna," and received generous applause.

Zoellner Quartet in New Jersey Concert

RED BANK, N. J., Dec. 13.—The Zoellner String Quartet gave a concert here at the First Presbyterian Church last evening, the program containing the Mendelssohn E Flat Quartet, op. 12; Beethoven's C Minor Quartet; two short pieces, "In Elegiac Mood," by A. Walter Kramer, Glazounow's Scherzo, op. 35, and Sinding's Serenade, op. 92, for two violins and piano. The organization was in excellent form and played with fine ensemble, winning the unanimous approval of the large audience. There was poise in the Mendelssohn and classic dignity in the Beethoven, while the two short pieces made a decided impression. There was also much applause after the Sinding Serenade, in which Miss Zoellner, Amandus Zoellner played the violin parts and Joseph Zoellner, Jr., presided at the piano.

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10 THINGS AN ACCOMPANIST MUST KNOW

They Include Nearly Everything in Music, According to a Boston Woman's Experience

THESE are a few of the attributes that must be possessed by a successful accompanist, according to Mrs. Minnie Stratton Watson, one of the most skilled accompanists of Boston:

To have a technic so sure that it operates quite unconsciously.

To have such a knowledge of theory, the principles of tonality, etc., that transposition, amplification, quick harmonization of any given air, sight reading—all the various tricks of the trade—are well within the possibilities.

To have the highly developed intuition that enables one to follow every mood and subtle variation and idiosyncrasy of the soloist.

To have an authority and decision which give the soloist the certainty of never-failing support and a brain that acts quickly in case of emergency.

To have at least a slight technical knowledge and appreciation of the voice and of other solo instruments.

To have an extensive familiarity with musical literature, to know the traditions of interpretation of all the master operas, oratorios, symphonies, all the classics of chamber music, songs and choral works.

In short, there is no profession that demands so broad a musical training and equipment as that of accompanist. Soloists must comprehend the possibilities of their own instruments and of the piano and of the literature that comes within their scope, but it is not absolutely necessary, though indeed desirable, for a singer to understand the technic nor to know the music of the 'cello and the clarinet, nor is it imperative for a harpist to have had a singer's training. But an accompanist is invariably taxed to understand to a certain extent the operations of the instrument with which he may have to work.

It is a number of years since Mrs. Watson left her home in Sioux City, Iowa, for Boston, where she carried off a scholarship in a competition of 100 of the most talented pupils of the New England Conservatory. Her marriage later to Frank Watson, another successful competitor in that same contest, and now a teacher of piano in the Conservatory, has established her permanently in Boston.

A sketch of Mrs. Watson's musical career should include the story of a three-years' tour through all the New England States, with the Colonial Orchestra; regular engagements with the Philharmonic Sextet, Scheucker Trio and other organizations made up of Symphony men, with the Bach-Brahms and the Studio clubs and with many distinguished operatic and *Lieder* singers.

For several years Mrs. Watson has worked with Clayton Gilbert, head of the Conservatory Dramatic School, as his musical director. In this capacity she has composed music for several pantomimes, coached, rehearsed and accompanied most of his musical performances, cutting, expanding and adapting scores as occasion demanded.

The stories singers are so fond of relating—how they have jumped into rôles at the last moment to save the performance and the honor of the manager—are not more worthy of observation, despite the peculiar glamor that attaches to prima



Mrs. Minnie Stratton Watson, One of Boston's Most Skilled Accompanists, and Her Husband, Frank Watson, of the New England Conservatory

donnas and their doings than the *tours de force* that any first class accompanist must be ready to accomplish. Mr. Gilbert relates with an appreciative humor an incident of Mrs. Watson's ingenuity in one of their early collaborations. They had chosen some music of Offenbach to fit a pantomime, but there was not quite enough music to accompany all the action, so it was "up" to Mrs. Watson to "fake" the rest. This she did in such "pure style" that no one ever knew where the eminent composer stopped and Mrs. Watson began. This was scarcely less taxing than the playing of an entire program of accompaniments in important public concerts by sight, which she has done on one or two occasions.

With all the work entailed by the maintenance of such a position as hers in the musical life of a city, Mrs. Watson has found time to study singing merely as a part of her education as an artist accompanist. She also does private teaching and coaching.

MUSIC IN UTAH

Salt Lake City Concert Raises Funds for Balkan Sufferers

SALT LAKE CITY, Dec. 12.—A varied and artistic program was given on December 10 at the Tabernacle Auditorium in behalf of the Red Cross Society for the relief fund of the Balkan sufferers. The Romania Hyde Quartet; Mrs. Anna Colburn Plummer, soprano; Horace Ensign, baritone, and the Tabernacle Choir, under the direction of Evan Stephens, were the attractions. Organist Edward P. Kimball officiated as piano accompanist as well as organ soloist. The Twentieth Infantry Band, numbering twenty-eight men, under the leadership of De la Mora, also participated.

The past week has been a busy one, due to the various pupils' recitals. Spencer Clawson, pianist, presented a number of his pupils in a piano recital at his studio on North State. All did creditable work. He was assisted by Clarence Burton, violinist.

George E. Skelton, violinist, presented several of his younger pupils in a recital at the Consolidated Hall, assisted by Mrs. Skelton, pianist, and Melvin Peterson, baritone. All of the young people displayed excellent musicianship and reflected ample credit upon their instructor.

The Utah Conservatory of Music gave a very successful pupils' recital in the Tooele Opera House. This program was made up of Tooele pupils of the Conservatory under the direction of Miss Bertha Carpenter.

Z. A. S.

STOKOWSKI'S CLEVELAND RETURN SHOWS MATURITY

Philadelphia Orchestra Gives Superior Program with Florence Hinkle Soloist

—Dufranne-Zepilli Recital

CLEVELAND, Dec. 14.—The Philadelphia Orchestra, under its new conductor, Leopold Stokowski, appeared at the third concert of the symphony series on Thursday, and Stokowski's work with the new men formed an interesting comparison with the work of his Cincinnati successor, Dr. Ernst Kunwald, who appeared with that orchestra at the previous concert of this series.

Mr. Stokowski has matured greatly during the last year. The youthful exuberance has given way to a dignified reserve that must completely disarm his former critics and makes still more apparent his magnetic, musical temperament. Schumann's Symphony, No. 4, the Strauss "Tod und Verklärung" and the Overture to "Rienzi" formed the program. Mr. Stokowski's Schumann interpretation had restraint and clarity. The Strauss tone poem was intensely dramatic and showed the fine balance of orchestral parts, while the "Rienzi" Overture was given an exceedingly brilliant presentation.

Florence Hinkle's singing won enthusiastic applause. Such purity and evenness of tone is seldom heard in operatic excerpts. The beauty of tone in "Dich Theure Halle" made many of the audience realize for the first time that Wagner could be sung with ease and sonority and without strain of voice.

Two encores with orchestra were added, an aria from "Don Giovanni" and "Chère Nuit" of Bachelet, the latter being a revelation of beauty in blended tone.

The second Friday morning musicale brought Hector Dufranne and Alice Zepilli, with Friederich Goerner, of Oberlin, an admirable cellist. Mr. Dufranne's arias from the "Jongleur de Notre Dame" and Bizet's "La Jolie Fille de Perth" were eloquent in their dramatic emotion and his warm, mellow voice rang out in rich volume of tone.

Miss Zepilli sang with much charm the prayer from "Tosca" and a group by Tosti, Parelli and Barthelemy. A duet from "Cendrillon" closed the program.

ALICE BRADLEY.

GADSKI IN KANSAS CITY

Soprano Warmly Welcomed Upon Return—Artistic Persinger Recital

KANSAS CITY, Mo., Dec. 14.—After an absence of two years Mme. Johanna Gadschi was heard here on Tuesday afternoon under the local management of W. A. Fritch. When she made her first entrance she was greeted with stupendous applause. Her German group was finely chosen, embracing numbers by Brahms, Wolf, Strauss and Franz, and was beautifully interpreted. She also sang "Elsa's Dream" and "The Song to the Breezes" from "Lohengrin" and Brünnhilde's "Immolation" from "Götterdämmerung," responding with the cry of the Valkyries which had to be repeated. Edwin Schneider was equally enjoyable in his solo numbers as in his splendid accompaniments, and shared the applause with Mme. Gadschi in the songs of his own composition.

Louis Persinger, the young American violinist, played at the Grand Avenue Temple on Thursday evening. His audience was not so large as his fine artistry deserves. He played the Bruch Concerto in G Minor, eliciting a storm of applause from his delighted audience. In an aria by Mattheson his tone was wonderfully broad and sonorous, while in the selections requiring daintiness of lightness of tone he was also most gratifying. Samuel Chotzinoff was a satisfactory accompanist.

On the same program were several fine organ selections by Bertha Hall-Whytock and the Schubert club sang the "Venetian Love Song."

M. R. M.

Sings Despite Injuries in Train Accident

WILLIMANTIC, CONN., Dec. 15.—Robert Martin, the first tenor of the Lotus Quartet, of Boston, although suffering from a broken collarbone and severe bruises, the result of a train accident earlier in the day, sang with the other members of the quartet at a concert given here in aid of St. Joseph's Hospital.

E.

Heinrich Hensel, the tenor, has been "guesting" as *Lohengrin* at the Monnaie, Brussels.

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LONDON HEARS A NEW SYMPHONY

Sir Hubert Parry's Work Given by Philharmonic Society in its First Concert Under the Title of "Royal"—Mme. Carreño Plays MacDowell Concerto With Sir Henry Wood's Orchestra—Eugen d'Albert and Elena Gerhardt Among Recitalists of Week

Bureau of Musical America,
48 Cranbourn Street W. C.,
London, December 7, 1912.

I WONDER whether the "Children of Don" will prove more to the taste of music-lovers in Wales than was the case in London. Perhaps the fact that Lord Howard de Walden's libretto of the opera is founded on a Welsh subject may help the success of the performances which are projected at the Eisteddfod at Abergavenny next year. It is doubtful, however, whether Joseph Holbrooke's weird modern music will appeal to the people of Wales, where staunch adherence to Mendelssohn and Handel is the rule.

There are many concerts announced for the next few days, the majority of them falling on Tuesday, with no less than six attractions. There seems to be a fatal facility on the part of concert givers in fixing on the same day, while other days are left blank.

The most important functions for next week are unfortunately both fixed for Saturday when two "farewell" concerts will take place. The first is the good-bye of Mme. Clara Butt and Kennerly Rumford, who will be away for two years, and the second farewell is that of Mme. Carreño, who, after a rather longer stay than usual, is about to undertake another long tour.

It is generally admitted that Eugen d'Albert is one of the finest exponents of Beethoven's piano-forte works and this was substantiated last Saturday by his interpretation of a program entirely devoted to this composer and including the three sonatas, op. 53, 57 and 111, as well as the thirty-two variations in C Minor and some detached smaller pieces. In his playing of any one of these sonatas, d'Albert proved his right to be included among the greatest players of the world.

The symphony concert conducted by Sir Henry J. Wood at Queen's Hall on the same afternoon was exceptionally interest-

ing. The novelty was Rheinhold Glière's symphonic poem, "The Sirens," performed for the first time in England. As will be surmised from the title, "The Sirens" is based upon the favorite classic legend of those sea-nymphs whose greatest delight was to lure sailors in their passing ships to destruction. The orchestration is extremely clever in its realistic imitation of the surging of the sea and the work was very favorably received.

Mme. Carreño in MacDowell Concerto

The soloist was Mme. Carreño, who gave a superlatively fine rendering of Edward MacDowell's Pianoforte Concerto in D Minor. The program, which had opened with Smetana's Symphonic Poem, "Ustava," concluded with an excellent performance of Elgar's "Cockaigne" Overture.

A second appearance was made at Bechstein Hall on Monday afternoon by the Shapiro Orchestra, which came before the public for the first time in June last. It is made up of strings alone, and consists of about forty-six players. Dvorak's rarely heard serenade, op. 22, was played with a warm, full tone and with plenty of enthusiasm and the orchestra also acquitted itself well in the accompaniment of Tartini's Violin Concerto in D Minor, the solo in which was played by Dorothy Gurney. Miss Grainger Kerr added some songs by George H. Shapiro, the founder and conductor of the organization.

Originally announcing only one recital this season Elena Gerhardt will make another appearance on Friday, December 20, in addition to that she made at Queen's Hall on Monday night. At the outset a group of well-known songs by Schubert showed the famous singer to be at her best. It included the "Schlaflied," which was sung with much reflective expression, and a very fine rendering of "Der Wanderer an dem Mond." Very delightful, too, were Brahms's "Zigeunerlieder" and "Immer leiser wird mein Schlummer," given as an encore. A number of fine songs by Wolf and Strauss concluded the recital, the

most successful of which was the former's fine "Gesang Weyla's," which had to be repeated. The attendance was distinctly disappointing.

Recital by Plunket Greene

Plunket Greene is rightly regarded as one of the most delightful singers of the day and his art and personality grow more attractive as time goes on. He was at his best last Sunday in three songs by Dr. Walford Davies, "The Birds of Bethlehem," "Infant Joy" and "Autolycus's Song," which was so well sung that it had to be repeated. James Dear's "Song of the Tinker" was also very successful. Schubert, Schumann, Wolf, Franz and Brahms were the lied composers represented and all their songs were wonderfully interpreted. Some charming traditional Irish airs, arranged by Dr. Charles Wood, were heard at the end of the recital. Mr. Greene sails for America at the beginning of January next.

A recital given at the same hall in the evening successfully introduced a newcomer in Gladys Moger, a young singer who revealed a good deal of promise.

Queen's Hall held a fair-sized audience on Wednesday afternoon when Frederic Lamond gave a Beethoven recital and played the "Moonlight," "Appassionata" and "Hammerklavier" sonatas. It was a remarkable performance of the latter, both technically and intellectually, and the amount of emotion which Mr. Lamond showed us to be inherent in the music must have surprised a good many. The audience was warmly appreciative.

New Symphony by Sir Hubert Parry

Queen's Hall was crowded to its doors on Thursday night when the Royal Philharmonic Society gave its first concert since the bestowal on it of the title "Royal." There was a general feeling of exhilaration. Success was in the air and nothing succeeds like success. The principal event was the production of Sir Hubert Parry's new symphony, in four connected movements, which are labeled respectively "Stress," "Love," "Play" and "Now." It is a modern work in conception and execution and the music tells its own tale. The second movement, which expresses an exalted love purged of all grossness, is perhaps the best of the four. It was very finely played under the composer, the tone of the orchestra being magnificent.

Another new work was Charles Macpherson's "Fantasy on Four Scottish Tunes," a composition of much skill, the chief merit of which is that the composer has obviously had sufficient self-restraint to eliminate all that would make for effect merely. It was admirably played under Percy Pitt, who also conducted the accompaniment to M. Sapellnikoff's brilliant performance of Chopin's E Minor Concerto. Mme. Tetrazzini, who was in excellent voice, sang several songs in her usual brilliant manner. ANTONY M. STERN.

Mr. and Mrs. Huss Return from Successful Concert Tour

Mr. and Mrs. Henry Holden Huss returned to New York last week after a highly successful concert tour which was divided between appearances in the West and in the South. In Virginia they appeared in Norfolk and at Sweet Briar College, after at Whitworth College, Brookhaven, Miss.; their Western appearances were as soloists with the St. Paul Symphony and at St. Mary's Hall in Faribault, Minn. A feature of Mr. Huss's recitals on the tour was his improvising on themes

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handed him by persons in the audience. His gift in this direction is extraordinary and his accomplishment of remarkably fine improvisation won him the unanimous approval of hearers. The Husseys have a large number of engagements booked from January to April, including three joint-recitals with the Brooklyn Institute of Arts and Sciences.

McCormack-Maconda Recital in Detroit

DETROIT, Dec. 7.—John McCormack made his second appearance in Detroit last Thursday night, bringing with him Mme. Charlotte Maconda, the soprano, and W. Spencer Clay, accompanist. Mr. McCormack was greeted with a packed house, which gave him breathless attention and enthusiastic applause. He sang an aria from Verdi's "Louisa Miller" and Leoncavallo's aria, "Io non Loche una povera stanzetta," with grace and sweetness of tone, especially pleasing those of his audience who had heard him last year when he confined himself to singing Irish ballads. The greatest applause was given to his "I Hear You Calling Me" and "Macushla," both of which were encores. W. Spencer Clay, the accompanist of the evening, displayed his gifts. Mme. Maconda appeared to good advantage in the Polonaise from "Mignon," the waltz, "Printemps," Luckstone, and a group of songs. E. C. B.

Famous Violin Maker a Bankrupt

BERLIN, Dec. 7.—One of the most widely known violin manufacturers in the world, Robert Beyer, has just declared his insolvency. He was supposed to be a millionaire. Unfortunate speculations in American copper stock are blamed for his losses.



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ROMANS RAPTOUS OVER TOSCANINI

Laurel Wreath and Endless Applause for the Conductor in Concert at Augusteo—Even the Anti-Debussyites Had to Pay Attention When Toscanini Played the French Master's "La Mer"

ROME, Nov. 22.—Arturo Toscanini was tendered a triumphant reception on his return here to conduct the first concert of the season at the Augusteo. He came like one of the conquering consuls or generals of old and he was nearly carried away in triumph by the enthusiastic Romans. On Sunday, November 17, when the concert took place, there was an enormous rush for the last tickets available, but at noon notices were put up to inform the public that every seat in the Corea was sold.

Toscanini's program underwent alterations down to the last moment. First we were to have heard music from Wolf-Ferrari's "Donne Curiose," and some of Beethoven's choicest compositions. On Saturday it was announced that the program was definitely arranged and so it proved to be. It consisted of the overture to Cherubini's "Medea," "Variations on a Theme of Haydn," by Brahms; Beethoven's Fifth Symphony, "La Mer" by Debussy, the "Good Friday" from "Parsifal" and the "Death of Isolde." All this music was listened to with religious attention and the auditors broke out into rapturous applause at the close.

The chief attention of the public was directed to Toscanini's idea of Beethoven's Symphony and the interpretation elicited genuine applause. Debussy's "La Mer" was less warmly received, though Toscanini played it so well that the objectors to the French master's music had to listen with the others who approved of it.

There were no critical objections raised to fragments from "Parsifal" and "Tristan und Isolde," however. Wagner's music was applauded to the echo and Toscanini had to respond several times to the storm of applause. He was finally presented with a laurel wreath.

Greek Inspiration

Puccini's "Bohème" was presented at the Adriano on the 20th. The opera was received with pleasure by the public, which has also learned to appreciate, in spite of the critics, Armand Marsick's "Vendetta Corsa," which was reproduced on the 22d. It was preceded by the prelude to the second act of "Conte Lara," also by Marsick, and an "Andante Solenne" from Giovanni Sgambati's "Te Deum." The prelude to "Conte Lara" is a well-known symphonic composition of Greek inspiration which Marsick found near Athens, where he is director of the School of Music.

In a recent number of a music journal in Rome, M. Marsick gives an account of this inspiration from Greek sources. He says that the Greeks were the first to elevate the music which had come to them from Egypt, Assyria, Babylon, China, India and Judea. They had musical competitions at Delphi 586 years before Christ, but after the wars their music declined. Popular airs, however, survived as well as special odes and hymns for nuptials, funerals and great festivities. Recently while traveling in the Peloponnesus, M. Marsick and his friends were received by some villages whose ancient, or chief, sang some songs of welcome, strong and irregular in rhythm, but

striking and original. From these the composer obtained inspiration for the prelude to his "Conte Lara." He also found other themes in the Peloponnesus villages, which, he notes, are in some cases irregular, but in others diatonic and full of tonal force quite out of the common. The Belgian composer is, however, not the only one who has used such themes. Four or five Greek musicians, a Frenchman and a Russian have been before him in this field.

The European manager of MUSICAL AMERICA, Dr. O. P. Jacob, has been visiting recently in Rome.

A young violincellist of seventeen, Bonucci, a pupil of Professor Serato, of Bologna, has given an excellent concert at the Academy of St. Cecilia. He played before a critical audience of professors and students and was applauded frequently for his remarkable virtuosity.

The Prodigy Conductor

Little Willy Ferreros, the boy prodigy, after having conducted two concerts at the Costanzi, went to Naples, where he appeared with his baton at the Giacosa. He elicited high praise from Maestro Leopoldo Mugnone, who describes him "as a precocious lad who learned the art of conducting by intuition, but is a supernatural being and a thorough artist." Some hold that Willy has been too much boomed in Italy.

The Apollo, of Rome, has scored a certain amount of success with "Yvonne," an operetta in three acts, music by Virgilio Ranzato, libretto by Traversi Vizzotto. Ranzato is composer and violinist. As a composer he is rather an imitator of the Russian school. His new work is noted for fine treatment of the parts entrusted to the violins. The most appreciable vocal parts are the tenor and soprano duet in the first act, in mazurka time, and the theme is used as a prelude to the third act, the detectives' or policemen's chorus also in the first act and the prima donna's aria in the second act. There are also in "Yvonne" a fine waltz and a serenade with a delicious violin accompaniment. The story is of the comic order, naturally.

WALTER LONERGAN.

Christine Miller Scores with Cincinnati Orchestra

At the first out-of-town concert this season of the Cincinnati Orchestra, under the direction of Dr. Kunwald, given at Dayton, Ohio, Christine Miller, as soloist, added another to her long list of successes. She sang Liszt's "Die Lorelei" and Verdi's "O Don Fatale," and responded to the only encore of the evening with the beautiful romance from "Faust." The critics were loud in their praise of the contralto's warm and sympathetic voice, and of her musical temperament and personal magnetism.

Max Pauer Leaves for American Tour on December 31

Max Pauer, the Stuttgart pianist, has cabled to his American manager, M. H. Hanson, that he will leave for America on the George Washington, December 31, to make his initial tour of this country.

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MUSICAL UPLIFT IN HAWAIIAN ISLANDS

Symphony Orchestra, Famous Artists and Other Indications of Artistic Progress in Honolulu

HONOLULU, HAWAII, Nov. 20.—A Hawaiian-born and Honolulu-trained singer of much promise was introduced at the concert of the Honolulu Symphony Orchestra Society last night. The result of the concert was flattering to the musical organization and a real pleasure to discriminating critics, and to artists and audience alike proved conclusively that Honolulu can and will support sincere attempts at musical progress.

The singer was Mrs. Charles L. Hall, who made her first appearance as a soloist. Her equipment of a sweet and pure lyric soprano, of considerable range and with symptoms of power, is a good groundwork upon which her teacher, Mrs. Bruce McV. Mackall, has been building with success.

The orchestra, under Carl Miltner, conductor, played Mozart's G Minor Symphony, Beethoven's "Egmont" Overture and two Spanish Dances by Rubinstein.

For many years the Islands have been so isolated from the musical centers that the community has been obliged to develop its own musical taste. Considerable effort has been put forth in upbuilding and maintaining good music. Various choral societies have presented good programs, and from time to time oratorios and operas have been given.

The interest in music for the general public has been largely kept up by the Government Band, a body organized under the monarchy nearly half a century ago and has been under the direction of one leader for more than forty years. This band plays six times a week (often more) and includes in its programs overtures from the best operas and other good music of the best composers.

Now that the Islands are rapidly becoming an objective point in the great highway of travel, they are being visited by many world-famed artists. Kubelik, Calvè and Gaspari, Eva Mylott, Cisneros and Dufault have appeared here. Maud

Powell is to visit friends here during the holidays and will make two concert appearances. John MacCormack is expected to sing here within a few months.

Christine Miller and Irma Seydel with Springfield Chorus

SPRINGFIELD, MASS., Dec. 6.—Christine Miller, the popular contralto, and Irma Seydel, the young violinist, won high praise for their work as soloists with the Apollo Club on December 4. Miss Miller sang "Pleurez, mes yeux," from "Le Cid," and two charming groups of songs with a negro melody as an encore. Miss Seydel offered the Introduction and Rondo Capriccioso, by Saint-Saëns; the Sarasate "Faust" Fantasie and a set of short pieces, besides added numbers. The male chorus evoked enthusiasm for an arrangement of "The Lost Chord" and three of the Cadman Indian songs, while a setting of "My Love Is Like the Red, Red Rose," by the conductor, John J. Bishop, won much applause. W. E. C.

For Grand Opera in English: The Deadly Parallel

[From the New York Press]

HOW THE PRIZE SONG FROM "DIE MEISTER-SINGER" USUALLY SOUNDS, AS SUNG IN THE ORIGINAL GERMAN:

*Maw galish loish tannin roe sgumshine;
Fun bleat 'n doof,
Gush veldy loof,
Fall ah la vaw nun,
Neer zow nun,
I ngah tunlood mishyne.*

HOW IT SOUNDS, AS SUNG IN ENGLISH:
Maw nang wah zglee mengwa throw zhat-light;

*Thee yah wahz fell
Dweth send is teld,
Wheb yew teebee meng,
Pah stalldree mang,
Ah gah dundid an vaht.*

Kreisler, the Soldier, Furnishes Text for Peace Lecture

The fact that, in case Austria is drawn into war as the result of the situation in the Balkans, Fritz Kreisler will be called upon to substitute the sword for the violin furnished a text for Baroness Bertha von Suttner when she lectured on the evils of war last week to an audience in the Berkeley Lyceum, New York. "Among the terrible effects of the present Balkan war is this," she said, "that all the forces, all the faculties of a great genius may be sacrificed to this madness of universal slaughter."

LOS ANGELES REJOICES IN VARIETY OF MUSIC

Choral and Orchestral Concerts and a Recital by Mme. Gerville-Réache on the List

LOS ANGELES, CAL., Dec. 11.—Mr. Dupuy's Orpheus Club entertained a large audience at the Auditorium Monday night with a program of eight choruses and half a dozen songs by Helen B. Cooper. A pleasing dramatic touch was given in the opening "Pilgrims' Chorus" from "Tannhäuser." In semi-darkness the members of the club slowly paced to their seats, each garbed as a mendicant friar and singing the familiar strains. At its close the lights went off, and when, in a minute, they returned the monkish garbs had disappeared and a kid-glove chorus was in place.

Edwin Schultz's "Forest Harps" was the leading number of the program, and was sung with niceties of finish. Mr. Dupuy has his men in excellent drill. Miss Cooper's best work was in *Musetta's waltz* from "La Bohème," and a song by Clough Leighter, "My Lover He Comes on the Skee." Miss Cooper's well-handled soprano has not been heard to better advantage than on this occasion.

Tuesday night Mme. Gerville-Réache appeared on the Behymer Philharmonic course. Her program was made up of songs in French and English. The one operatic number was a "Carmen" aria as an encore. In her English group was a song by Gertrude Ross, Mme. Gerville-Réache's capable accompanist, a lullaby in which the singer graciously awarded to the pianist the honors, and repeated it at the demand of the audience. Mme. Gerville-Réache was in beautiful voice.

Fifth of the Sunday orchestral concerts under Edward Lebegott drew a still larger audience than its predecessors. So successful has this series become that plans are under way to extend it six months. This program included Mozart's "Figaro" Overture, a Lacomb serenade and Grieg's "Peer Gynt" Suite. The novelty was a prelude to an opera by Adolf Tandler, of the Brahms Quintet. It made one think some early Wagner work had been unearthed—and certainly that is praise enough. Mr. Tandler shows more than ordinary promise. With certain prunings and more of a final climax the work will be strengthened. Mr. Lebe-

gott secured delightful effects from his orchestra in the Grieg Suite. He is temperamental and a drill master who has the respect and cooperation of his men.

Mrs. Bertha Vaughan, soprano, was soloist, singing with excellent intonation the "Beloved Hall" aria from "Tannhäuser." In this the orchestra was too heavy.

W. F. G.

MME. HALLOCK IN CANADA

Pianist's Popularity There Brings About Another Tour for Next Season

When Mme. Mary Hallock opened her concert tour of Canada in Halifax, little over a month ago, her name was practically unknown. Probably a few musical enthusiasts had read her various brochures anent music and rhythm, but to the great majority of Canadian music-lovers "Mary Hallock" was an unknown quantity. The pianist went to Canada, however, under the management of Frederic Shipman and as that manager has established himself in the favor of the Canadian public on his many tours of that territory considerable interest was aroused in Mme. Hallock's coming. Seldom, if ever, has a pianist won such favor in one season in the Dominion.

Since the opening concert at Halifax, on November 4, Mme. Hallock has given recitals in Sydney, Amherst, Sackville, St. John, Quebec, Sherbrooke, Montreal, Peterboro, Kingston, Belleville, London, Hamilton, Galt and St. Catharines, which was the closing recital of her Canadian tour.

With but two exceptions all the points visited have requested return appearances, and in consequence Mr. Shipman has decided to arrange another Hallock tour through the same territory next season.

Gilberté Prepares American Song Program

Hallett Gilberté, the New York composer-tenor, leaves for a tour early in January, which will last well into the following month. He is booked to appear in Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Washington, Baltimore, York, Harrisburg, Altoona, Johnstown, Lancaster, Philadelphia, Hartford and New Haven. Mr. Gilberté has prepared an all-American program which he will present at all of his recitals on this tour. This program is to be representative of some of the best compositions found in this country.

NOISY FAREWELL FOR RUFFO IN NEW YORK

Baritone Assisted by Maggie Teyte, Margaret Keyes and Nahan Franko at the Hippodrome

Titta Ruffo, the Italian baritone, had a noisy farewell on Sunday night when he appeared at the New York Hippodrome before an audience that was large, if not of "capacity" dimensions. Assisting him in a program that was entirely of operatic character were Maggie Teyte, soprano; Margaret Keyes, contralto, and Nahan Franko and his orchestra.

In the delivery of the operatic arias, "I miei Signori," from "Rigoletto," the duet "La ci darem" from "Don Giovanni" (sung with Miss Teyte) and the "Brindisi" from Thomas's "Hamlet" and a group of Neapolitan songs, Mr. Ruffo displayed the characteristics that are already familiar to many American concert and opera-goers. He sang with the customary sonority, dramatic fire and richness of tone quality especially in the upper register. His breath control and mastery of vocal technic, coupled with the long continued holding of high notes, thrilled his hearers, a big part of whom were compatriots who were noisy in the approval and demands for encores.

Miss Teyte sang the familiar aria from Charpentier's "Louise," "Depuis le Jour" and a group of songs including Hue's "J'ai Pleuré en Rêve," Ronald's "Down in the Forest" and Mrs. Beach's "The Year's at the Spring." She enjoyed a rousing reception which the purity of her voice, the apparent ease with which it is controlled and a stage presence that is decidedly engaging merited.

Miss Keyes won admiration for the delightful manner in which she sang the "Che faro" from "Orfeo" and the "O Don Fa-tale" from "Don Carlos." A steady and gratifying improvement is observed in the singing of this gifted American artist who has won her way to a station of considerable eminence in the artistic world.

The piano accompaniments of Fernando Tanara deserve a special word of commendation. They reached a high plane of excellence.

Mr. Franko, besides providing orchestral accompaniments for the operatic arias, conducted performances of Weber's "Oberon" overture, Komzak's "The Beauties of Ba-

den," a Viennese waltz and the overture to Rossini's "William Tell." In the Komzak number the popular conductor delighted his audience by simultaneously conducting and playing his violin. He was called upon to give an encore, the "Meditation" from Massenet's "Thaïs."

TELLS OF INDIAN SONGS

Mr. Farwell Gives Lecture on Their Relation to American Music

Arthur Farwell gave a lecture on the relation of Indian songs to American music at St. Mark's Church, New York, William Norman Guthrie rector, on Sunday afternoon, December 15. He was assisted by Katherine Burritt, who sang the "Bird Dance Song" transcribed by Mr. Farwell and his three new modernized Indian songs, "The Song of the Deathless Voice," "The Old Man's Love Song" and "Inketunga's Thunder Song," all of which she had sung at her recital on the previous Wednesday.

Mr. Farwell explained a matter which seems to be much misunderstood of late in regard to musical compositions deriving from Indian thematic sources, namely, that they are not to be regarded as imitations of what the Indian does but are to be listened to in the way that one would listen to any modern music. He spoke also of the way in which the Indian music has gone far ahead of that of the negro music in the last ten years, quite contrary to earlier expectations and prophecies, and accounted for it by the mass of artistically stimulating material in the Indian legendary and mythical lore.

Prominent Soloists with Oberlin Chorus

OBERLIN, O., Dec. 16.—The Oberlin Musical Union, under the direction of Dr. George Whitfield Andrews, gave a splendid performance of "The Messiah" at the First Church on last Tuesday evening. The soloists were Rachel Frease-Green, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. A high standard of oratorio singing was reached by Miss Miller and Mr. Miller. Mrs. Frease-Green sang the soprano solos acceptably and was especially good in the recitatives, while Mr. Middleton displayed a fine, robust bass voice that was exactly suited to the part. This was the one hundred and sixty-third concert of the Musical Union since its organization fifty-three years ago.

JEAN RIDDEZ

The Distinguished BARITONE

Of the Paris Opera, made his début with the Montreal Opera Company as Herod in Massenet's *Hérodiade*, giving a performance wonderful for its vocal and dramatic effects.

His success also in *Rigoletto* was emphatic. He has been a prominent member of the Paris Opera for many seasons, singing in performances of *Die Meistersinger*, *Sigurd*, *Salammbo*, *Thaïs*, *Armide*, *Samson*, *Hamlet*, *Rigoletto*, *Tannhäuser* and *Lohengrin*.

He has been prominent in productions of modern French operatic compositions. Last season he created the part of Pelléas in *Pelléas* and *Mélisande* at the Boston Opera House, where he will sing later this season.

Press Reviews From Montreal:

HÉRODIADE

There was the same all-star company as in the first performance. Riddez, as Herod, repeated his triumph of last week.—*The Montreal Daily Witness*, Nov., 1912.

Riddez, the marvelous, incomparable Herod, was wildly applauded at the opera last evening, the second performance of Massenet's "Hérodiade," better than the first, revealed completely what a great artist Mr. Riddez really is. After having heard him in Wagner's "Meistersinger" at the Paris Opera, we again find him fully up to his usual mark, whether in Paris or in Montreal, in Massenet or in Wagner, he is always the same. It is always he on whom the attention of the public fixes itself. It is to him that the curtain rises again and again. Mr. Riddez was yesterday again judged by a large crowd and it is only necessary for his name to be advertised to sell out the house from floor to ceiling.—*Montreal*, Nov., 1912.

If the applause and ovation are the reward that all artists desire, Mr. Riddez must feel very rich now for his début was crowned with success. A tragedian of great force and gifted with a superb baritone voice, he gives a high individual interpretation of the neurasthenic Herod. He received an ovation after having sung "Vision Fugitive."—*Montreal*, Nov., 1912.

RIGOLETTTO

Riddez is actor enough though, the more so as the emotions he does not express in action are expressed in his voice. Less given to non-musical exclamation in passionate



Press Reviews From Montreal:

periods than is ordinarily the case Riddez is a singer in the most true sense, a singer to be desired in the way of pure vocalism.—*Montreal Star*, Nov., 1912.

M. Riddez had a splendid success as *Rigoletto*. He possesses a baritone voice which he handles with admirable art. He is an able actor and we believe him perfect in the part of *Rigoletto*.—*La Presse, Montreal*, Nov., 1912.

RIGOLETTTO OF RIDDEZ A REALISTIC HUNCHBACK

Vivid Portrayal of Misshapen Character
Given at the Opera

A new Rigoletto in the person of M. Jean Riddez came forward at the opera last night, and a buffoon so hopelessly tragic could only have been presented by an original and brilliant actor. M. Riddez is nothing if not a realist and dominated a performance of exceptional merit. He did not hesitate to clown the part in the first act, nor to make the court fool repugnant in appearance and evil in aspect, laying great stress on the bitter side of the character and letting paternal affection sink into the background; thus making Gilda's fall become more the loss of a cherished possession than an outrage upon the hunchback's honor. He has a genius for clothes and makeup; and by his silent laughter in the face of Monterone, his stinging satire and grotesque antics struck at once the key-note of his vivid characterization.—*The Montreal Daily Herald*, Nov., 1912.

BOSTON "CECILIA'S" PLANS

Dr. Mees Announces Programs for Season's Three Concerts

BOSTON, Dec. 16.—The programs for the Cecilia's coming season are particularly interesting. Dr. Arthur Mees will again conduct this splendid chorus. At the first concert on Thursday of this week the great "Te Deum" of Verdi will be performed, together with the "Vita Nuova" of Wolf-Ferrari, the Italian composer, whose recent operas have obtained such vogue.

In contrast to this program of Italian music, the third concert of the season, on April 17, will be devoted to English writers. At this concert the "Death of Minnehaha," by Coleridge-Taylor, will be given as a memorial of its recently deceased composer, whose "Hiawatha" trilogy has proved so piquant and attractive in former years. At the intermediate concert, February 20, in Jordan Hall, a program without orchestra will be offered, made up of some ten or eleven choral pieces and of pianoforte solos by Mme. Antoinette Szumowska. The Cecilia's singing will be partly *a capella* and partly with accompaniments of piano and of organ. Of the pieces selected none has ever before been performed by the Cecilia; so far as known only three have ever been publicly given in Boston; and at least one will at this concert receive, as thus far scheduled, its first performance in America. Two pieces are for women's voices alone; one is practically for male chorus with accompaniment of women's voices, a most unusual arrangement. Other pieces contain short solos, mixed quartets of solo voices, etc. The compositions are as follows:

Palestrina, *Tenebrae Factae Sunt* (in Latin); Humperdinck, *Frühlingssehnsucht* (in German); The Oldest Part-Song, *Sumer is Icumen In*; Bantock, *On Himilay* (first time in Boston); Awake, Awake! (first time in Boston); Vogt, Indian Lullaby, for women's voices (first time in Boston); Mackenzie, Distant Bells, for women's voices (first time in Boston); Grainger, Old Irish Tune, without words (new); Gevaert, Chanson Joyeuse de Noël (in French—first time in Boston); Moussorgsky, Joshua (first time in Boston); Plüddemann, Easter Song (16th Century—first time in Boston).

Lhévinne on Way Here

LONDON, Dec. 14.—Josef Lhévinne, the Russian pianist, is aboard the *Lusitania* sailing to-day. He will make a three-months tour of America.

BOSTON SINGERS OF SACRED AND OPERATIC MUSIC UNDER HENRY L. GIDEON



The Temple Singers of Boston, Henry L. Gideon, Director (Indicated by a Star). The Soloists Are: Gertrude Holt, Soprano; Bertha Cushing Child, Contralto; Henry A. Behnke, Tenor; Herbert W. Smith, Baritone; James Westley White, Bass

BOSTON, Nov. 4.—Henry L. Gideon, whose lecture recitals and lectures upon operas have become noteworthy features of the musical season for several years past, has completed an extensive tour covering

places in New England and New York State. Mr. Gideon took with him a solo quartet, including Mrs. Bertha Cushing Child, soprano, and Gertrude Holt, soprano, and an ensemble in which there were three voices for each part, making twelve singers in all.

The programs were made up of specimens of worship music of different ages and different countries. The singers are members of Mr. Gideon's choir at the largest synagogue in Boston, and much of the music produced was of classic Hebrew and English, though French, German and Italian works were also included and given in the original languages. The Gregorian Chant was given in Latin. One of the most interesting features was the archaic specimens, which were produced in classic Hebrew, unharmonized and unaccompanied.

In several instances Mr. Gideon and his singers produced an operatic program made up from the French, German and Italian schools, using both English and foreign texts.

The programs were in the form of lecture recitals, Mr. Gideon giving more or less lengthy discussions upon the operas and worship music represented and following these remarks with illustrations by his choir.

A charming bit of romancing attaches to the trip, which was really Mr. and Mrs. Gideon's wedding tour. He was married October 19 to Constance Graeme Ramsay, whose home is in Surrey, near London. Miss Ramsay was formerly a member of Mr. Gideon's choir and returned a few months ago to her home in England. Mr. Gideon was in Europe last Summer, making one of his regular lecture tours. The renewal of the friendship resulted in an engagement and Miss Ramsay returned to America early in October to be married.

The tour will be repeated next season

with the addition of a number of cities, which were not visited this year, and with a complete change in the programs.

Mr. Gideon will be actively engaged in lecturing and in recital work this season and will visit many of the important cities in the East.

D. L.

Munich will hear Strauss's "Ariadne auf Naxos" at the end of January.



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New York, December 21, 1912

WAS THIS OPERA COMPANY A FAKE?

Some weeks ago we took up the question of the imposition practiced upon musical students (ambitious to exploit their talent on the operatic stage) by music teachers of more or less prominence, who, claiming that they had influence with the directorate of the Metropolitan, or with the directorate of the Boston and Chicago operatic companies, promised to secure for them positions, when, as a matter of fact, they had no such power.

We also took up the question of those who went even further, and, under the pretense that they themselves were organizing an opera company, induced students and their friends to put up considerable money for tuition, which was to prepare them for their débüt in such companies.

These people went even so far as to guarantee engagements at very remunerative salaries.

In no single instance, in the past few years, has any such opera company come into existence, and consequently, they can all be classed among the many schemes invented to mislead and defraud the unwary.

In the course of our article we placed some of the responsibility for this outrageous situation upon the students themselves, who are so fatuous as to believe that with a little talent, and sometimes less voice, and with meager financial resources, they can be prepared for a successful operatic career with a season or two of instruction.

In the course of this discussion we mentioned that an artist who, some years ago, occupied a very prominent position on the operatic stage in Europe, as well as in this country, and who has since become one of our most prominent and successful teachers, and who, let us say further, is a man, not only of great experience, but of splendid competence in his work, had to be classed among those who had secured considerable sums from pupils, on the ground that he was forming an opera company for the production of some of the standard Italian operas—a company which never saw the light of day.

In a recent discussion of the matter with the editor of this paper one of the most distinguished singers on the concert stage insisted that we had done this teacher an injustice. The discussion showed that there is a broad difference of opinion between the editor of this

paper and the said concert singer as to the honesty of attitude of the teacher in question.

The facts in the case appear to be about as follows:

This veteran artist-teacher had among his pupils a young girl, very ambitious to shine on the operatic stage. Her equipment consisted of considerable intelligence and ambition, but very little talent, and no voice to speak of. She happened, however, to be the daughter of one of New York's multi-millionaires.

Impelled by her ambition, she went so far, it seems, as to lead her teacher, the former great artist, to believe that her father could be influenced to furnish the backing for an operatic enterprise if she, herself, would be given a good opportunity to appear before the public.

An interview with the young lady's father was arranged, which, after some further discussion between him and the artist-teacher, resulted in the girl's father stating his readiness to be the financial backer of an operatic enterprise.

On this the artist-teacher put out, through his friends, a considerable amount of newspaper publicity concerning the opera company he was forming.

The young lady appeared every day at the studio in her father's fine limousine, with chauffeur and footman equipment, to take her lesson, which gave color to the statement of the artist-manager that he had secured the financial backing of one of New York's richest men, and consequently, that he was prepared to accept as pupils, and prepare for their appearances, talented young people, who were ambitious of exploiting their talents on the operatic stage.

As such matters are always exaggerated, it became noised abroad that the artist-teacher had a number of the most distinguished financiers warmly interested in the new enterprise, and that it had the backing of the leaders of the social world in New York; whereas, as a matter of fact, the only personage interested was the aforesaid multi-millionaire, who, it might be also added, was absolutely ignorant of everything pertaining to music, and especially to operatic life. He was influenced in the matter by a natural desire to please his daughter, to whom he was devotedly attached, and also not unnaturally proud that she might win public approval, and so throw a certain halo of glory upon his family, which, it appeared, had somewhat strenuously endeavored to move among the social élite of the city.

All went well.

The teacher obtained a large number of pupils; his forthcoming enterprise was continually spoken of in the press. Preparations were made to secure scenery and costumes; besides which, arrangements were made with the management of one of the leading theaters in New York.

Suddenly there was not only a hitch but an abrupt termination to the whole enterprise!

The multi-millionaire was "put wise," as they say, to the fact that his daughter had neither sufficient ability nor training, nor a voice which would insure her even a modest success. In fact, the multi-millionaire was frankly told that her appearance before the public, unless in a very subsidiary rôle, which she was unwilling to accept, must result in disaster.

Being a sensible business man, the multi-millionaire paid all his obligations to date, but emphatically refused to put up any more money, and declared his intention of having nothing more to do with the enterprise.

The result was a great deal of disappointment all round, while the artist-teacher was naturally placed in a very unenviable position with regard to the various pupils who had come to him with the expectation of appearing in the operatic organization which he was engaged in forming.

Now, the difference of opinion between the editor of this paper and the distinguished concert singer who took up the cudgels in behalf of his old friend, the artist-teacher, lay in this:

The editor took the ground that the artist-teacher was not justified, whether through his ambition to appear as a manager, or to secure some appearances for himself, or, to secure opportunity for a number of ambitious pupils, in undertaking an enterprise with the financial backing of a man who knew nothing about music or the opera, when such backing was given for the distinct purpose of exploiting his daughter, a young woman, who, the artist-teacher knew, was absolutely foredoomed to failure!

The concert singer took the ground that the artist-teacher was simply doing what any other teacher would have done under the circumstances, namely: if he found an "angel" who would put up, to use the "angel" to furnish the capital for an enterprise, which, even if it fell down with regard to the principal personage interested, would at least furnish the public with performances which would be up to the average, and would, at the same time, afford opportunity for a number of talented young people to make an appearance on the operatic stage—which, it need not be said, is a matter of exceeding difficulty with any of the recognized operatic organizations.

Now, the question which the editor of this paper desires to put before his readers is simply this:

Is his contention that the artist-teacher was wholly unjustified in using the multi-millionaire as he did, when he knew that the main reason of his putting up the money was the desire to exploit his daughter, who faced disaster?

Or, is the concert singer justified in his contention when he says that any other teacher would have done the same thing—that it is being done almost every day, and that he sees no particular reason for criticizing the artist-teacher for the course that he pursued?

John C. Freund

PERSONALITIES



Maggie Teyte on Her Travels

Just before Maggie Teyte, the popular young soprano, came to America she gave a concert under the patronage of Prince Adelbert of Prussia. The snapshot reproduced herewith shows her alighting from the train at St. Moritz, where the concert took place.

Farwell—Arthur Farwell, of the editorial staff of MUSICAL AMERICA, a critic of distinction and a composer of high rank, has been engaged by Liebler & Co. to provide by adaptation and original composition the music for the biblical drama, "The Deliverer," by Louis N. Parker, which will be produced at the Century Theater in New York about January 15.

Pauer—Since the recent decoration of Max Pauer by the King of Würtemberg, the Stuttgart pianist is to be addressed in official communications as "Sr Hochwolgeboren dem Königlichen Professor Herrn Max von Pauer."

Goodson—Katharine Goodson, the eminent English pianist, is touring in concerts this season in Europe. On January 23 she will give a recital in London, setting out thereafter for a tour of Germany and other countries on the Continent.

Hinton—Arthur Hinton, the English composer, and husband of Katharine Goodson, the pianist, has recently returned from a month's tour of Scotland, undertaken in his capacity of Associate of the Royal Academy of Music in London, for which he is one of the examiners.

Hofmann—It is not generally known that Josef Hofmann is something of a mechanical genius as well as a master pianist. Mr. Hofmann has invented a shock absorber for automobiles which those who know say is destined to make traveling over rough roads in heavy motor vehicles a good deal smoother than it is at present.

Huhn—Bruno Huhn, composer of "Invictus" and many other splendid songs, comes of a family which is musical through and through. Mr. Huhn's sisters both play the violin, one of them being able to undertake any part of a string quartet; one of his brothers plays the flute and piano; another plays the violin, and still another has a good baritone voice.

Gadski—There just has been closed in San Diego, Cal., the transfer of a tract of land at Grossmont to Mme. Gadski, who arranged for it in her recent visit. She says she will build in 1915, according to present plans. Others in this colony of musical artists are Mme. Schumann-Heink, Teresa Carreño, the celebrated pianist, and Carrie Jacobs Bond, composer of children's songs.

Cunningham—In a recent newspaper interview Claude Cunningham, the eminent baritone, made the following comment: "The ethical value of music can scarcely be overestimated. Good music and social culture are so closely related that one is justified in calling them perfect equations in one idea. A singer's life will reflect the music he interprets as surely as the mirror will reflect his features and the music, in turn, will affect his life. Music as an art form is more insidious than literature."



Dear MUSICAL AMERICA:

I see that one of your correspondents, writing from Rome, Italy, calls attention to what is claimed to be the inhumanity on the part of his parents in exploiting the extraordinary talent of their infant prodigy, Willy Ferreros, who is said to be only six years of age, and yet has been traveling all over Italy, appearing as the conductor of prominent orchestras and showing such marvelous ability as to arouse enthusiasm.

My old friend, Amerigo Gori, a musician of high standing, and former contributor to your columns, writes me at the same time from Florence about this boy, who, it is said, was born in Portland, Me., in 1906. Gori says that he is indeed almost "un-canny."

It seems that the child has been taking the principal cities of Italy literally by storm. Mr. Gori says further that the infant conductor shows not only decided musical talent but wields the baton with authority and *sang froid!* In Florence he directed at the Politeama, three concerts given by the Società Orchestrale, of sixty performers, several of whom he found fault with at rehearsal, exacting their substitution by others more to his taste.

Gori writes that no doubt, in the near future, the prodigy will come to America and create a furore—though I would add, "if the law permits," for it will be remembered, in the case of Josef Hofmann, when he first came over here to play (and he was then between nine and twelve years of age), Mr. Strong, who was then Mayor of the city, interfered after the first few concerts and prevented his further performances.

It is not my purpose to enter into any discussion as to the propriety or impropriety of a child's appearance before the public.

What I am desirous of calling attention to is that the unquestioned talent which this child displays cannot be explained away by simply stating that he is a prodigy or a genius, throwing up our hands in astonishment and relegating the matter to the region of things for which we really can give no proper explanation.

To those who believe in reincarnation the explanation, of course, is simple. They would assert, with confidence, that we have in this child the re-embodied spirit or, as I would prefer to call it, "force," of some great musician—and that would settle it.

The question of the survival of personality and the question of immortality (which are beginning to attract the attention they deserve at the hands of scientists) receive a flood of light when we consider the wonderful exhibitions of ability of various kinds on the part of very small children.

It has always seemed to me that if the good people who devote considerable of their time and means to spiritualistic seances, with all kinds of mediums, in order to discover whether those who have gone before have any relation to those who are still here on earth, whether they have any power of communicating with us were to devote their attention to studying little children of abnormal ability, they would get a little nearer the truth.

Certain it is that the musical child genius, whether it be a composer like Mozart or Bach, or an executant like the boy Josef Hofmann or this present Willy Ferreros, affords us, perhaps, the best opportunity for studying one of the most grave and important questions that can arise in the minds of those who think.

It does not meet the issue or account for it to say that such children are born of musical parents, or of musical ancestry. A child may be born of a certain ancestry, and so show, in the earliest years, a tendency toward music or painting or lit-

erature, or a disposition to interest itself in mechanical things, or display a certain ability which afterward develops into the capacity of a great composer, artist, writer, business man or philosopher.

There is, however, a vast difference between a tendency which requires years of training and study to develop into a capacity and the developed capacity itself.

It will be obvious that there is a gulf between a boy who shows very early a quickness in acquiring knowledge and a boy who can sit down, without any training whatever, and compose music, or, as this precocious infant does, conduct an orchestra and call individual members of it to account when they do not play as they should.

A tendency which is developed into capacity is one thing and a ready-made developed capacity is another—a very different thing.

And when you find a developed musical capacity in a child, at an age when most children have barely mastered the alphabet—the thing is, not to throw up your hands and say, "Wonderful!" but to endeavor to account for it in some reasonable, common-sense manner.

So, it seems to me, that the only way that we can account for it is that such children contain within themselves forces which, in previous existences, were developed in other bodies by labor, study, struggle and suffering until they had attained to a certain ability in some direction or other.

And here, let us not forget, that while reincarnation is something strange to the average Western mind, it is implicitly believed in by hundreds of millions in the far Eastern countries, who would no more think of discussing or disputing it than you would dream of discussing or disputing any of the ordinary facts of life.

* * *

Last Sunday night, when I came out into the foyer of the Metropolitan, while the second part of the concert was in progress, I happened upon Signor Gatti-Casazza, who was meditatively wandering along, with his hands behind him.

Inside, the people were still cheering Amato for his wonderful singing of the Prologue to "Pagliacci," and demanding an encore, having in the first part called him out again and again, for his equally wonderful singing of "Eri Tu," from "Ballo in Maschera."

So it was not unnatural that I should compliment the worthy manager upon the ability and success of his leading baritone.

And this, in turn, led to a frank discussion of another baritone, to wit, Signor Titta Ruffo, who, as you know, appeared at the Metropolitan quite recently.

In the course of that talk (which I will not quote, as the worthy Signor does not like to be quoted as to his opinions, especially if he considers the conversation private, and so, is more or less disposed to be frank), let me state some of the things I said, which bear upon the general artistic proposition, which may possibly have some interest for you:

In speaking of Titta Ruffo, whose exceptional abilities and qualities I was quite willing to admit, and also willing to admit their ability to arouse the enthusiasm, especially of what Hamlet called "the groundlings," I laid down the broad proposition that strength never descends to tricks or to anything that savors of charlatanism.

"It is," said I, "the actor who says 'God-da,' when he should simply say 'God,' who screams as the old-timers did, 'Bleed-a,' for 'blood,' who endeavors consciously or unconsciously to make up with volume of sound for what he lacks in intensity.

"And in the same way a singer who will run in a long cadenza at the end of the 'Pagliacci' Prologue, as Ruffo did at a concert, just to show off his voice or his breath control, does so because he is endeavoring to arouse the applause of the audience by a trick, feeling in his heart of hearts that he has failed to do so by the simple singing of the prologue itself.

"Just in the same way a writer who is strong in his facts and in his ability to array them before his readers, does not need superlatives nor adjectives, but can confine himself to plain and simple language.

"Just in the same way an attorney who feels assured of the justice of his case can put his hands in his pockets and, standing before the jury, can present his case in simple, plain language, making no attempt at oratory, nor beating the air wildly with his hands, nor shouting one minute nor whispering the next, as his opponent is sure to do when he is endeavoring to make up for the weakness of his side of the case by bluster and excitement and a series of wild gymnastic contortions, so as to confuse the minds of the jurors.

"You may take it," said I to our worthy friend, Signor Gatti, "as a sure thing, that

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the singer who feels within him the spirit of his song, who is perfectly certain of his powers and equally certain of their strength will never descend to any tricks to win approval. No singer of the first rank will ever do as Tetrazzini does, when, in the middle of a long and florid cadenza, she stoops over on the floor to pick up a pin."

When I had finished the sphinxlike Signor Gatti looked at me—and bade me "Good Night."

* * *

Last week, I believe, I told you that the great artists can give points to the press agents and I illustrated my assertion by Signor Scotti's success in obtaining publicity by appearing before the curtain in "Pagliacci," faultlessly dressed in modern evening clothes.

This week I have another instance to give you of the ability of our most distinguished and popular operatic singers to get columns in the papers, in the excitement which has been caused by our dear Mary Garden, who has got the whole town of Boston, including the Mayor, the aldermen, the common council and all of the clergymen by the ears.

As you have already stated this was effected by her performance with Signor Vanni Marcoux in "Tosca," where, in the great scene between *Tosca* and *Scarpia*, the realistic manner in which *Scarpia* threw *Tosca* upon a couch and proceeded to attempt to outrage her, when she, in self-defense, stabs him, is said to have put

many maidens, as well as matrons, to the blush, and to have aroused such a storm of protest that Mayor Fitzgerald, a very worthy man, was impelled to write Manager Russell, of the Opera House, a letter, stating that unless the scene was torn down he would close the opera house.

To all of which Mary Garden has, of course, replied that she is simply giving the scene as it should be given, as the librettist and Puccini, the composer, intended it should be given; and that she is only playing the part of a woman who, in defense of her honor, stabs her assailant to death!

This is a nice point, for the reason that you will find many artists on the dramatic, as well as operatic stage, who will insist that the highest art (and they will back their position by going back to the old Greek dramatists) consists in suggestion rather than realism, which they would claim is unnecessary, and violates not so much the conventions as a true artistic spirit and atmosphere.

But it does make me smile to see the good Bostonians seized with a sudden spasm of virtue—when I think of what they will stand as a steady diet!

And in this connection let me say that it is only a few weeks ago that the *New York Evening Post* and other papers published long articles, in which they gave the results of the investigation of a number of devoted women who had spent time and

[Continued on next page]

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[Continued from page 21]

MEPHISTO'S MUSINGS

personal labor in getting at the inside conditions of the working girls and women in such leading industries as the laundry business, the candy business and the department stores in Boston.

They found that women who had worked as much as eighteen or twenty years could not earn as much as five dollars a week, while many young girls working 10 to 12 hours a day could barely earn three dollars a week.

They found a condition of affairs which virtually meant that so many thousand girls in the good city of Boston are forced to the streets every night, not because they want to wear diamonds and sealskin coats—but because they want to keep body and soul together!

It would not be fair to cast odium upon Boston any more than on New York, Philadelphia, Chicago or any other leading city, but it does make me smile when I think of the virtuous outbreak caused by some ultra-realistic performance on the stage on the part of people who complacently endure, day by day, a condition of affairs whose inhumanity is beyond my power of description.

And let me say, while I am on the subject, that not long ago, when I was in the Crédit Lyonnais, in Paris, and talking with one of the officials, he told me that there were hundreds of girls in the establishment, one of the largest banks in France, with branches all over the country, who worked for two francs a day (that is, just forty cents), from which there was a deduction made for holidays or days when they were absent owing to sickness or other causes.

As he said to me, quietly: "They are virtually thrust into an immoral life—to live!"

* * *

A propos of Mary Garden let me tell you that Julie Opp, a beautiful woman and an actress of distinction, who, in private life is Mrs. William Faversham, has taken issue with our Mary and other artists of standing who declare that marriage is a hindrance to an artistic career.

Miss Opp insists that motherhood, love of husband and children is not only no barrier to an artistic career but that, indeed, it is a help.

In this, of course, she is in direct opposition to the views that have been recently promulgated through the press of Alma Gluck, who is having trouble with a man who, she has alternately asserted and denied is her husband, and of Marie Rappold, who has had troubles with her husband, and of other noted people on the stage.

Miss Opp brings up, to enforce her argument, Mme. Homer with the children, and of course the twins. She also mentions

Mrs. Campbell and Mme. Modjeska. She is not quite so happy when she brings forward Ellen Terry, for it is well known that Ellen Terry left her husband, who suffered greatly by her abandonment of him—and as for Sarah Bernhardt—whom Miss Opp quotes—her adventures in and out of the matrimonial field have been sufficient to create a library of romance and experiment!

On the very day that Miss Opp exploited her views the press contained an account of the suicide of Junius Booth, the nephew of Edwin Booth, who killed himself and his wife at Britlings Sea in England.

In the same issue we had the report of the death, in Berlin, of Maud Roosevelt Levinson, a singer and second cousin of Theodore Roosevelt and the divorced wife of Baron Schwagerstein.

On the same day we had the reports of the quarrels which led to the great pianist D'Albert suing his fourth wife, in which reports pleasing accounts were given of a row between the pianist and his wife, while they were traveling on a train, which resulted in her jumping out of the carriage and breaking her ribs.

And to put a climax to all this, in the very same issue, Archibald S. White, a Cincinnati millionaire, denied the statement that a reconciliation had been effected between him and Olive Celeste Moore, the light opera contralto.

And all this in a day and before we have fully recovered from the recriminations between our beloved Schumann-Heink and her husband, William Rapp, and from the shock to our nerves which was created by the suit for criminal libel and blackmail, which was brought by that best of good fellows, Enrico Caruso, against a lady with whom he had lived for a number of years, and by whom he had had several children.

As for the distinguished painters who are having difficulties with their wives I refer you to the daily papers.

So I am afraid we must come to the conclusion that however much our idealism and our natural disposition to virtue may impel us to believe that it is possible for people who live in the limelight of publicity on the stage, at the same time to live in the sweet atmosphere of a peaceful, domestic life, the deadly facts seem to point the other way.

This is a good subject to discuss at all times, for at all times you will find plenty of evidence to support one side or the other.

One thing is certain—it is a subject which any artist or actress of distinction can always rely upon, to secure a certain amount of publicity, even without the aid of a salaried press agent.

At least this is the opinion of
Your
MEPHISTO.

Montreal Opera's Excellence Surprises
Covent Garden's Manager

MONTREAL, Dec. 9.—Henry Higgins, manager of the Covent Garden Opera, London, was an enthusiastic spectator at the last two performances given by the Montreal Opera Company last week. Mr. Higgins knew how well Louise Edvina could sing, as she had appeared under his direction, but, on going behind scenes for the production of "Tosca," he declared that he had no idea the Montreal Company was so efficient in a general sense and that he was particularly delighted with the orchestra and with the *mise-en-scène*. Mr. Higgins went away yesterday, but is coming back later to stay for a month to study the Montreal singers with the view of engaging some of them for next Summer at Covent Garden. K.

Trentini in "Firefly" a Paris Possibility

Arrangements for the appearance of Emma Trentini, in the operetta, "The Firefly," now being performed at the Lyric Theater, New York, and at the Théâtre Châtelain, in Paris, are under consideration by Arthur Hammerstein, Mme. Trentini's manager. Mr. Hammerstein will sail for Europe on January 2 to confer with M. Astruc, manager of the Châtelain, in regard to the project. Mme. Trentini will sing the part of the *Firefly* in French and will be supported by a French company.

Sammarco to Sing at New Paris Opera House

Mario Sammarco has been engaged for two performances of "The Barber of Seville" at the opening next April of the new Paris opera house, the Théâtre des Champs Elysées. Immediately afterward he will leave for London, where he is engaged for his seventh consecutive Spring season at Covent Garden.

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**First American Visit of
IRENE ST. CLAIR**



The ENGLISH CONTRALTO

Whose Singing of Songs by Augusta Holmes and other French, German and English composers charmed the critics and public in England.

Press Reviews:
London Daily Telegraph, June 20th, 1911.—"Miss Irene St. Clair, who gave a concert at the Aeolian Hall yesterday afternoon, has many qualities that go to make an excellent singer. She possesses a contralto voice of an unusually full and rich quality. Her interpretations of Beethoven's 'Gottesmacht und Vorsehung,' and 'Die Ehre Gottes aus der Natur,' and Schumann's 'Tällsmann,' were intelligent and thoughtful. Also she showed both in the songs already named, and in the charming 'Conte de Fees,' by Augusta Holmes, that she has strong artistic instincts and excellent ideas."

London Morning Post, June 21st, 1911.—"Good service in the cause of unfamiliar vocal music was done by Miss Irene St. Clair at her recital at the Aeolian Hall on Monday. In particular the songs of Augusta Holmes were sung in a manner that made their meaning clear. Miss St. Clair's voice is pleasing, musical, and expressive."

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LONG PROGRAM BY PEOPLE'S SYMPHONY

Works by Conductor Arens and
Humiston Well Played—Frances
Alda Soloist

Franz X. Arens, the zealous and distinguished conductor of the People's Symphony Orchestra, can certainly not be accused of neglecting to provide his audiences with their money's worth as far as quantity is concerned. The program which he offered at the second concert of the season last Sunday afternoon in Carnegie Hall lasted more than two hours and a half, and this even without the customary intermission. Fortunately almost everything on the program was good, and so the large audience remained to the end. However, Mr. Arens's practice is not one that should be widely emulated. In some cases parsimony is preferable to excess of liberality.

The concert opened with Mendelssohn's "Calm Sea and Prosperous Voyage" Overture, which, though excellently played by Mr. Arens's well-trained and efficient orchestra, might have been eliminated to advantage. It sounds faded today (except in spots) and is in no way comparable to that composer's other and superb sea piece, "Fingal's Cave." Tschaikowsky's Fifth Symphony followed, after which Mme. Alda, the Metropolitan soprano, who was the soloist of the afternoon, sang "Vissi d'Arte" and a group of songs. An Adagio for string and horns, by Mr. Arens, and W. H. Humiston's "Southern Fantasy" (which the composer himself conducted), brought the over-generous list to a close.

Mr. Arens gave a moving and eloquent reading of the symphony, disclosing convincingly all the passionate stress of the opening movement, the heartfelt poetry of the lovely *andante cantabile* and the pomp and circumstance of the majestic and barbarically brilliant *finale*. The orchestra played with much elasticity and responsiveness. There was an ovation for the conductor at the close of his own *Adagio* which was richly deserved. The work, though a trifle extended, is well fashioned and unaffectedly melodic. Furthermore, Mr. Arens knows how to obtain effects of delicate beauty with means no more elaborate than the body of strings and two horns.

Mr. Humiston's "Southern Fantasy" has been the subject of warm commendation in this journal on more than one occasion. It is a work that stands high in the catalog of American orchestral achievements and it should undoubtedly find its way into the regular symphonic répertoire. It has a sincerity, a conciseness and a directness of utterance that carry conviction, and never from the first bar to the last does its interest flag. The fullness of the composer's musicianship, his sense of proportion and balance, his feeling for richness of orchestral effects are constantly apparent. The music is utterly free from affectation and is notable for its freshness. Melody is plenteous in this score. A discussion of the themes which Mr. Humiston has adapted from extraneous sources is not called for at present. Nor is it necessary to lay undue stress on the fact that there are moments when Dvorak seems to echo through this music. It is no easy task to make use of negro or quasi-negro themes today and not to afford a more or less suggestive idea of the "New World Symphony."

Mr. Humiston, who is a most capable conductor, maintained a firm and authori-

tative grip upon his men, and obtained desired effects without any exaggerations of motion or affectations of demeanor. The orchestra's work showed the results of conscientious rehearsal. The piece was very warmly welcomed.

Mme. Alda sang the "Tosca" aria, Strauss's "Caecilia," a Wolf-Ferrari song, Massenet's "Si les Fleurs avaient des Yeux" and the "Manon" Gavotte with rare beauty of tone, refinement and charm of sentiment. She was recalled to the stage many times and could not escape without the penalty of several encores.

H. F. P.

MME. EDVINA HONORED

Charpentier Asks Her to Sing at His
Nomination Concert in France



Mme. Louise Edvina as "Louise"

BOSTON, Dec. 16.—Mme. Louise Edvina, who is to appear in the title rôle of Charpentier's "Louise" to be given its première at the Boston Opera House this week, has been honored by the composer of the opera in the form of a request to interpret his works at a concert in Lille, France, next May.

This concert will celebrate the nomination of Charpentier to the Institute and it will be conducted by the composer himself. The concert will be given by the Society of Popular Concerts of Lille and it will include selections from "Louise" among other compositions.

Mme. Edvina sang this rôle at the first performance of the opera in Montreal this season and achieved a noteworthy success. The critics commented particularly upon the refinement and beauty of the characterization of the part as well as upon the purity of her voice.

Already Mme. Edvina has endeared herself to the Boston opera-goers because of her performance in the three rôles in the "Tales of Hoffmann."

L.

Bohemians to Honor Ysaye

"The Bohemians," New York's club of musicians which takes the opportunity of feting many of the celebrated artists who play in America, will honor Eugen Ysaye, the Belgian violinist, on Sunday evening, December 22, when a dinner will be given at the Hotel Astor, New York. Franz Kneisel, president of the club, will preside and Rubin Goldmark, vice-president, will be the toastmaster.

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CONSTANCE PURDY

MANNES SONATA RECITALS BEGIN

First of Belasco Theater Series
Brings Forth a Novelty by
Daniel Gregory Mason

The size and enthusiasm of the audience that listened to the first evening of David and Clara Mannes at the Belasco Theater on Sunday evening last proves conclusively that these sonata-recitals have made an honorable place for themselves in New York musical life. For the occasion the works chosen were a Sonata in G Minor, op. 5 (in manuscript), by Daniel Gregory Mason; Mozart's G Major Sonata, No. XI, and Brahms's Sonata in D Minor, op. 108.

Never before has the atmosphere been created more perfectly than on this evening. The matter of making concerts intimate, taking off, as it were, the material edge which unconsciously comes to the fore so frequently in concert giving, has been admirably accomplished by the Mannes, and it is an important factor in making their concerts so enjoyable.

The program opened with the Mason sonata, after which the Mozart came as a welcome and joy-bringing friend. This is truly one of the most distinctive of the many sonatas of the old master, the opening Adagio expressing a more intense emotional content than is found in the majority of his works. A charming set of variations, comprising the final movement, were beautifully set forth and are some of them quite unique; for example, the one in which the violin plays a pizzicato figure against heavy chord work in the piano. At the conclusion of the sonata Mr. and Mrs. Mannes were recalled a number of times, the audience being pleased in no uncertain way.

There is, perhaps, no work in the entire literature for violin and piano which makes greater demands than does the D Minor Sonata of Brahms. It is one of those gigantic compositions which must be played with complete understanding, and requires that the performers be in sympathy with the method of composition as well as with the general effect. Both Mr. Mannes and his wife are enthusiastic Brahmsian and they played the work in a manner that made evident at once that such was the case. The sweep of the opening *Allegro*, the repose of the beautiful *Adagio*, a movement that must be played with reverence, were carefully preserved, while delicate and almost elf-like grace in the third movement and a thrilling and firm grip in the *Finale*, played up to tempo, went far to make a quite unusual presentation of the work.

Both artists were in splendid form and showed how carefully they have prepared their work; it is a high form of art, this playing of sonatas, and Mr. and Mrs. Mannes have approached it from the proper standpoint, namely, with the desire to make their playing reflect not only the composer's general scheme, but, what is much more important, his every intention.

A. W. K.

Five Artists Heard in Charity Concert

A concert was given at the Waldorf-Astoria, New York, on December 12, under the auspices of the Ladies' Aid Society of the Sanitarium for Hebrew Children, Rockaway Park. An interesting and varied program was given by Jeanne Franko, violinist; Graham Reed, baritone; Bedrik Vaska, cellist; Betty Askenasy, pianist, and Estelle Bloomfield Adler, soprano. The program was opened by a stirring performance of the *Allegro* and *Scherzo* of Arensky's D Minor Trio, played by Mme. Franko, Miss Askenasy and Mr. Vaska. Mr. Reed won immediate favor in French and English songs, his splendid baritone voice and excellent enunciation proving him an admir-

able artist. Saint-Saëns's "Le Cygne," Gretry's "Danse Legere," transcribed by Sam Franko, Van Goens's "Scherzo," A. Walter Kramer's "Chant Nègre," Massenet's "Meditation" from "Thaïs," were Mme. Franko's offerings, and she was much applauded for her artistic playing. Songs of Weingartner, Schumann, La Forge, Tschaikowsky, Hollaender and Franklin Riker were sung by Mrs. Adler, pieces of Becker and Pepper played by Mr. Vaska, and Liszt's Twelfth Rhapsody was presented by Miss Askenasy.

Mrs. Edward MacDowell in Lecture on Peterboro Pageant

BOSTON, Dec. 16.—Mrs. Edward MacDowell, wife of the late American composer, gave a lecture-recital at the Copley-Plaza on December 14, on the recent Peterboro Pageant. Mrs. MacDowell's lecture was illustrated by stereopticon views of the MacDowell log cabin, house and grounds, and some of the pageant scenes. Mrs. MacDowell played a number of selections from "New England Tales" and "Woodland Sketches."

PAUL ALTHOUSE Tenor



PRESS NOTICES

Performance: "Elijah," New York
Oratorio Society, December 3, 1912

N. Y. Herald—"Mr. Paul Althouse, American tenor, proved to be a valuable addition, for his voice was clear and resonant and he sang with the authoritative method of long experience."

The N. Y. Times—"The tenor was Paul Althouse, whose voice has power and vibrancy, and is well under his control, his unaffected and earnest manner made his performance count for much. He is to be especially congratulated on the unusual clearness and intelligibility of his enunciation."

New York Sun—"Mr. Althouse displayed a valuable, young, fresh voice, sang in a manly way and made his words intelligible."

N. Y. Press—"Paul Althouse revealed a youthful tenor, fresh, vibrant and powerful."

Evening Post—"Mr. Althouse has a fine voice."

Evening World—"Mr. Althouse was pleasing."

Evening Mail—"Mr. Althouse, although in the very early stage of what must become a great career, was a worthy companion to the great and experienced artists in whose company he found himself. The tenor rôle of 'Elijah' is not verbose, but what there is to say was set forth with clear, significant qualities, undoubtedly musical tenor voices that has been heard in a long time."

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A DAMROSCH ANNIVERSARY IN BRESLAU

Founding of the Orchesterverein Fifty Years Ago Appropriately Observed
— Edyth Walker Continues the "American Invasion" of Munich

MUNICH, Nov. 25.—A friend of this newspaper who happened to be in Breslau at the time of its issue a fortnight ago sends me a copy of the memorial book published by the Breslau Orchesterverein to commemorate its fiftieth anniversary. To many Americans now "in the sere and yellow leaf" who cherish gratefully the memory of the late Leopold Damrosch, a few words relating to that distinguished musician and fine gentleman may prove welcome. Dr. Damrosch was the founder of the verein. In 1858 he came to Breslau from Weimar to conduct the concerts of the "Philharmonie," which under his direction were very liberally patronized, and were most attractive features in the art life of the Silesian capital. But he was an ardent propagandist of what was then the "music of the future," and compositions by Liszt and Wagner often figured on his programs. To these such violent opposition was manifested that often the music was interrupted by very hostile demonstrations, indeed. Damrosch was compelled to accede to the wishes of the anti-Wagnerians, there being an influential majority. This he did for a time, but in January, 1860, he cancelled his contract with the "Philharmonie." He did not abandon the field, however, and pretty soon, in order to afford him an opportunity to labor in a cause for which he showed such conspicuous ability, a number of prominent music-lovers got together and organized the Orchesterverein. Its first subscription concert took place under Dr. Damrosch's direction on January 27, 1862, and proved tremendously successful from an artistic as well as a material point of view. Dr. Damrosch remained at his post until March, 1871, when, following a call from the Arion, he went to New York.

Marcella Craft gave a reception and tea last Thursday afternoon. On such an occasion I believe the hostess is fortunate when she can show one lion to her guests. But the Puccinian prima donna *par excellence* of the Hofoper had two—Horatio Parker, the American, and Cyril Scott, the English composer. Among the company were Professor Gluth, Maude Fay, Miss Pattee, Mme. Buyson, Dr. and Mrs. Coit, Count and Countess Consten, Julia Mayer, Mr. and Mrs. Marburg, Count Klinkowström, C. J. Dyer, Mr. and Mrs. Geeding, Mr. and Mrs. Riker, Mr. and Mrs. Hodgkinson, Mrs. and Miss Paine, Digby La Touche, Annette Kolb, Miss Smith-Palmer, Mrs. and Miss Taber, Baron von Haas, Mrs. Baker, Herr von Pütz, Herr Jelorsek, Professor Gluth, Baron Mehring, Mrs. Hollis, Mrs. Blacker, Edwin Hughes, Mr. Mitchell, Miss Burnham, Emma Roberts, Wynne Pyle.

Although the season is barely two months old, hardly a week has passed

Breadth of Galston's Art Impresses Meriden Audience

MERIDEN, CONN., Dec. 6.—Gottfried Galston, the Munich pianist, strongly impressed a large audience with his intelligence, his sincerity and musicianship in his recital on November 4, under the direction of Mrs. Bertha Lasley. Beethoven's "Waldstein" Sonata showed the pianist in his brilliant moods, while he displayed a tender liquid quality in Gluck's Melody and Gavotte and an Intermezzo and Valse by Brahms. So delighted was the audience with the Chopin group that the pianist added two Chopin Preludes. The Schulz-Evler paraphrase on "The Beautiful Blue Danube" closed the program. W. E. C.

Anna Case Soloist with Hartford Club

HARTFORD, CONN., Dec. 7.—Anna Case, the young soprano, made herself a strong Hartford favorite by her beautiful singing with the Choral Club on December 5. In nine offerings of varied moods Miss Case proved highly satisfying. After her first group of *lieder* she sang the new song, "That's the World in June," dedicated to the singer by Charles Gilbert Spross, her accompanist, whose "Will o' the Wisp" was another favorite. Under the direction of R. L. Baldwin the male chorus continued its splendid work, scoring particularly with H. J. Stewart's "The Song of the Camp." W. E. C.

Wells-Ware Joint Recital in Hartford

HARTFORD, CONN., Dec. 7.—John Barnes Wells, the popular tenor, and Harriet Ware, the pianist-composer, offered an event of rare interest on December 2, with the program composed almost entirely of Miss Ware's compositions. Mr. Wells displayed a fine tone and a sense of dramatic

without the name of an American appearing on an operatic or concert program. Really if the "invasion" continues to increase it might be well to publish, from time to time, a special European-American edition. This week I have to chronicle the enormous success attending Edyth Walker's song recital at the Four Seasons, where the large concert hall was packed to the doors. It was, indeed, the largest audience that I have seen brought together at any recital since my sojourn here. Miss Walker was heard to the best advantage in the Brahms, Wolf and Mahler numbers. Her faultless enunciation and her unusual skill in the employment of tone color caused one frequently to overlook the fact that the voice itself has lost much of that fine timbre which characterized it when it was a mezzo and before its high tones became hollow and glassy. Nevertheless, she is now the best remunerated dramatic soprano in Germany.

Among the younger pianists at present before the European public, Ignaz Friedman occupies a position of commanding eminence. Last season I heard his masterful interpretation of Liszt's Sonata, and a few days ago his first concert in a cycle devoted to Chopin took me to the Bayerische Hof. Mr. Friedman is a Pole, and an authority on the music of his great countryman, a new edition of whose works, revised, edited and explained by him, is shortly to be published by Breitkopf & Hartel. As a technician he need not fear comparison with any one, for there are no tasks which his virtuosity does not easily accomplish. If one cannot yet class Mr. Friedman quite so high as an interpreter, it is because his temperament is not always under entire control. There is at times too much unrestrained power, and the pedalling sometimes appears forced. But this remark must be qualified by taking into consideration the size and acoustics of the Bayerische concert-room, neither of which is favorable to a pianist of such heroic mould.

Apropos of the recent performances here of the Russian Ballet, one of the critics remarked in all seriousness: "It is not unimportant to know that not one of the ladies of the corps is blessed with grandchildren, for when they attain the age of thirty, they are pensioned on full pay."

From Jena comes the news that Prof. Fritz Stein, of the Jena University, has discovered a set of variations composed by Beethoven on Mozart's "La ci darem," for two oboes and an English horn. It will soon be performed.

JACQUES MAYER.

values in a group of songs by Tschaikovsky and Dvorak, accompanied by Mrs. J. H. Peck. In the remainder of the program there was triple appreciation for Mr. Wells's singing, the artistic playing of Miss Ware and for the compositions themselves. W. E. C.

George Copeland in Providence Recital

PROVIDENCE, Dec. 12.—George Copeland, pianist, of Boston, gave a recital in Memorial Hall Wednesday evening which delighted his hearers. He seemed equally at home with the old masters as with the modern composers. The Chopin numbers were played with sympathetic understanding and delicacy of tone. The Debussy numbers and the Spanish Dances delighted the audience and in response to enthusiastic applause the pianist added two numbers. G. F. H.

Pavlowa to Make Another American Tour

LONDON, Dec. 13.—Anna Pavlowa, the Russian dancer, is to make another tour of the United States either next year or in 1914. The successor of Mordkin as her partner will be Novikoff, and she will have a company of from thirty to forty dancers assisting. It will be a long tour and will probably include appearances with the Metropolitan, Chicago-Philadelphia and Boston Opera companies. Daniel Mayer, acting for Mme. Pavlowa, sailed from Southampton for New York last Sunday to make arrangements for the tour.

Jenö Hubay's fortieth jubilee as a concert violinist and his thirtieth as a teacher were recently celebrated with a special festival in Budapest.

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Russian Violinist

LESCHETIZKY'S MIND AS KEEN AS EVER

Katharine Goodson Writes of Her Master's Ready Fund of Wit and Anecdotes

THE early days of October of the present year were passed by the eminent English pianist, Katharine Goodson, with her master, Leschetizky in Abbazia. Miss Goodson, who this year is touring in England, Scandinavia and on the Continent, found the veteran pianist and master pedagog every bit as keen to the happenings of to-day as in former times.

Much has indeed been written about the eternal youthfulness of spirit of Theodor Leschetizky which Miss Goodson corroborates most emphatically in a letter to her American manager, Antonia Sawyer, of New York, under whose direction she will make her next American tour.

"At dinner," she writes, "he regaled us with endless anecdotes of the famous artists with whom he had been closely associated before he settled down in Vienna to become perhaps the greatest living teacher of his instrument—Anton and Nicholas Rubinstein, his especial friend Wieniawski, Joachim, and Mme. Essipoff, not to mention many others in the musical world of to-day. Leschetizky's gifts as a conversationalist are well known, and this is perhaps not a little due to the fact that he is always *au fait* with every current movement; the war, which was pending in the Balkans, or the latest English literature, from Oscar Wilde down to the present day. In all these things he showed just as great an interest as in an adverse criticism of Wolf-Ferrari's 'The Jewels of the Madonna,' which he had just read and which annoyed him extremely, for he has great admiration for this young composer's work.

"A good deal of our time was naturally passed at the piano, and I read through several of his latest compositions in manuscript, which are just being published and three or four of which I intend to include in my tour of Germany and Scandinavia this season. It was to our great regret that we did not see his charming wife, but she had been obliged to return to Vienna owing to her concert work.

"Of our delightful trip to Fiume and our lovely walks in the surroundings of Abbazia I could write far more than space will permit. I will, therefore, only say one word in conclusion of the picture which I

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Katharine Goodson and Her Teacher, Theodor Leschetizky, at Abbazia

shall never forget of my dear teacher standing on the balcony waving his handkerchief in farewell and watching our carriage through his opera-glasses till we had turned the corner and were out of sight. Thus ended the happiest of visits to one of the dearest of hosts, most lovable of men and greatest of masters."

Miss Goodson was accompanied on this visit by her husband, Arthur Hinton, the noted English composer.

LETTING BEETHOVEN SPEAK

An Eminent Conductor Who Does Not Insist Upon a "Message" of His Own

Fidgety Hans von Bülow set the little Eighth upon its feet here many years ago. But when was it played as it was at the second matinée concert of the Boston Symphony Orchestra in Carnegie Hall? And this was the grand feature of the performance, says W. J. Henderson in the New York *Sun*, that there was absolutely no possibility of thinking about Dr. Muck's "reading." He did not disclose one. If he had a reading, he left it at home on the piano. He was not present to exploit the conceptions of Karl Muck, late of Berlin, but of Ludwig van Beethoven, citizen of the world.

What a comfort it was! Think, O ye who are weary of the airs and graces of prima donna conductors, waving their arms semaphorically to indicate the hum of mighty workings in their prodigious brains and translating every one from Bach to Rimsky-Korsakow into their own language. Think of these delirious creatures with their solemn messages, these mystics, oracles, prophets, every one

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of whom ought, like Dana Da of blessed memory, to have a triple tau and a crux ansata after his name. And then think of the measureless oceans of balderdash which some of them pour out in the name of honest music!

Then think, ye tottering ten thousand, of Muck letting Beethoven himself shine before men, till you felt as if at last you had seen the real thing and must shout, after the manner of your predecessors "Thalassa! Thalassa!" It was, dearly beloved, a most heavenly experience, for there was no pompous, prancing, loudly advertised personality standing between us and the lovely music.

SYMPHONIC "MOVIES"

Modest Altschuler Provides Orchestral Setting to "Pilgrim's Progress"

A glimpse into the future of music as applied to motion pictures was afforded to a good-sized audience at Carnegie Hall, New York, on December 13, when "The Life of John Bunyan" and his "Pilgrim's Progress" were depicted on the screen with a musical accompaniment by the Russian Symphony Orchestra, under the baton of Modest Altschuler. The music was composed, selected and adapted by Mr. Altschuler to suit the various movements in the classic allegory.

In this combination, called "symphony photo drama," Mr. Altschuler had carried out on a larger scale what progressive moving-picture theaters have been aiming to do with small orchestras, following complete suggestions sent out by film manufacturers as to the proper music to play with their "feature" pictures. With superior resources and higher intelligence the Russian conductor had provided an edition de luxe of the sort of accompaniment provided by the conscientious "movie" pianist with a talent for improvisation.

In general the Altschuler setting was appropriate to the scenes for which it supplied a musical support, and in addition to his original contribution the conductor had utilized various excerpts from standard musical literature, such as the "Pilgrim's Chorus," from "Tannhäuser," which served as a climax to "Pilgrim's Progress." The production created an impression of considerable dignity. K. S. C.

KUBELIK'S VIOLIN SEIZED

Instrument Taken to Satisfy Judgment—Violinist to Undergo Operation

BERLIN, Dec. 11.—Jan Kubelik's \$12,000 Guarnerius violin was seized yesterday to satisfy a judgment obtained by Hugo Gorlitz, a London concert manager. The judgment was granted as a result of a breach of contract suit in connection with Kubelik's New Zealand tour in 1908. The violinist offered to settle with a check, but this was refused by the bailiffs. However, he expects to get his instrument back before he goes to Vienna to be operated upon for appendicitis before the Christmas holidays.

Kubelik has been taking the "starvation cure" preliminary to the appendicitis operation and he attributes to his consequent weakened condition the fact that the critics at his concert here yesterday found fault with his playing.

Kreisler, Fremstad and McCormack in Bagby Musica

Fritz Kreisler, violinist; Olive Fremstad, soprano, and John McCormack, tenor, were the artists at Mr. Bagby's second "musical morning" of the season at the Waldorf-Astoria last Monday. Spencer Clay and Hans Morgenstern were the accompanists. Mme. Fremstad sang a group of German songs and one of Scandinavian folk-songs, and Mr. McCormack gave songs in English and Italian. Both added encores. Mr. Kreisler played compositions by Martini, Couperin, Boccherini, his own composition, "Caprice Viennois," which he was obliged to repeat, and his arrangement of two old Vienna waltzes, "Liebesleid" and "Liebesfreud." He played superbly.

Philharmonic Trio in Brooklyn Concert

The Philharmonic Trio, comprising Alexander Rihm, pianist; Maurice Kaufman, violinist, and Bedrich Vaska, violoncellist, assisted by Willard G. Ward, basso cantante, of the St. James M. E. Church, New York, gave a concert in the Crescent Club, Brooklyn, on Sunday afternoon, December 1.

Americans in Berlin Musica

BERLIN, Dec. 14.—At a musical soirée given this week by Count Bassewitz, Leila Holterhoff, the blind soprano of Los Angeles, sang arias from "Mignon" and "La Bohème," with another American, Mrs. Allen Dudley, of Ann Arbor, at the piano.

ASKS PULITZER BEQUEST

Philharmonic Society Says It has Fulfilled All Conditions of Will

The Philharmonic Society of New York filed a petition in the Surrogate's office December 13 for a decree directing the trustees of the estate of the late Joseph Pulitzer to pay the society a legacy of \$500,000 outright and one-third of the income left to his sons, Herbert and Joseph, until they are thirty years old. The total value of the bequest is \$767,000.

The society maintains that all the conditions named by the testator have been complied with. These included the provisos that the music on the programs be not too severely classical, that concerts be open to the public at reduced rates, that Mr. Pulitzer's favorite composers, Beethoven, Liszt and Wagner, be given full recognition and that the society be formed into a corporation having not less than 1,000 paying members. A list of 1,051 paying members was submitted.

In the petition was a resolution thanking Mr. Pulitzer for his recognition of the society's work. It was represented that the trustees for the payment of the legacies had demanded an accounting to the Surrogate's Court before making the payment.

MISS HEMPEL'S LIBEL SUIT

Alleges That Berlin Story of a King Leopold Orgy Did Her Injury

BERLIN, Dec. 13.—Before sailing for New York to-morrow for her season at the Metropolitan Opera House, Frieda Hempel, the prima donna soprano, made a deposition in the libel suit begun as the result of insinuations in a local newspaper to the effect that she was a participant in an orgy at the villa of Baroness Vaughan, morganatic wife of King Leopold of Belgium, in Ostend, several years ago. Miss Hempel sang at a concert on the occasion in question, merely filling an ordinary professional engagement, and left for home as soon as the concert was over. She alleged that the publication tended to injure her both in Germany and the United States.

The court proceedings were adjourned to permit the taking of testimony from Baroness Vaughan and others concerned including some of the singers who participated in the concert with Miss Hempel.

Thirty Numbers in Alma Gluck Program at Holyoke

HOLYOKE, MASS., Dec. 7.—Alma Gluck, the noted soprano, proved so charming in her recital of December 3, under the auspices of the Board of Trade, that the demand for encores increased her program to thirty numbers. First the soprano offered several delightful selections from the classics, with an old English song as encore. A set of *lieder* and French songs, some of which were repeated, gained an Italian song as an added number, while a Slavic group was followed by an English number. The audience was highly impressed with the clearness of her enunciation, especially in the list of American songs, which brought several repetitions and "The Lass with the Delicate Air" and the Spross "Will o' the Wisp" for recall offerings. W. E. C.

Reinhold von Warlich in Grand Rapids Musica

GRAND RAPIDS, MICH., Dec. 5.—Mr. and Mrs. A. B. Kelsey and their 200 guests heard Reinhold von Warlich, the eminent young German-Russian baritone, in a song program last evening. The program was in three parts, presenting songs of five centuries. Mr. von Warlich's work is distinctive for the rare intelligence and poetic and psychological insight it reveals. The excellent enunciation with which his songs were delivered in five different languages, entirely from memory, was remarkable. Mr. von Warlich responded to an encore, singing "Two Grenadiers" and arousing the audience to pronounced enthusiasm. Albert Bimboni, accompanist, was an artistic support at all times. E. H.

Miss Hinkle's Accompanist in Meadville

MUSICAL AMERICA has received a number of letters from Meadville, Pa., calling attention to the fact that in its issue of December 7, it was stated erroneously that George W. Dixon was the accompanist at Florence Hinkle's recital in Meadville. It appears that Mrs. Arthur Leberman, of Meadville, who is spending the winter in New York, acted as accompanist on this occasion. Mrs. Leberman is considered a pianist of high attainments and is associated in this capacity with a number of prominent artists in New York.

KATHLEEN HOWARD



Contralto Primadonna

Holland Press Comments:

Het Nieuws van den Dag, Amsterdam, Nov. 13, 1912.—America sends us a splendid contingent of magnificent singers: first Edith Walker, and now Kathleen Howard. This last is a striking proof of the artistry of the Americans. A splendid, brilliant, triumphant, flowing, liquid, lovely voice has this young, proud and lovable woman! And with this glorious, sonorous organ she sings songs with an authority of great, deep conviction. Some of these were of deep earnestness, others of great passion, of tender, fervent feeling, and others of nished virtuosity. In these strongly differentiated songs the singer gave proof that she is master. The singing in four languages is another advantage which is much to be praised. But in spite of all these magnificent qualities, one only knows, as one listens to this highly-gifted woman, that she sings because she herself feels so deeply, because she must give herself to the world through her singing; she sings as a bird sings, because she can do no other. The success of this singer by the grace of God was so unspeakably great, that all remained in expectation of hearing something further. And something extraordinary really came. Kathleen Howard went to the piano and sang a little, tender English song. That sounded so intimate and natural as if she wished to make our nearer acquaintance. Miss Kathleen Howard shall always keep her place in our memory. She possesses a very extraordinary gift.

DANIEL DE LANGE, the First Critic in Holland.

Der Telegraaf, Amsterdam, Nov. 16, 1912.—Kathleen Howard displayed herself more and more in the course of the recital as a singer of magnificent, fully-controlled vocal material; who, through the characteristic quality of her voice, as well as through her strong temperament and artistic gifts, showed herself to be a personality. Never shall she be confused in our remembrance with the countless other singers whom we have heard. The "Night Song of Zarathustra" of Arnold Mendelssohn impressed me even more than the others. She understands in a wonderful way how to suggest to us, to create for us the mood in "Night, it is night!" From the still glow of the night darkness cries a flaming, longing passion, which falls suddenly back into the darkness. It is only a great singer who so lives herself into her song. She sang not only of the night: she was the night. Her shining dark hair was somber as her voice, as her deep-glowing dark eyes, as the night itself.

The last song of the concert was again a creation—Judith's Song of Victory of Van Eyken. She was Judith. So must this demoniac woman who killed Holofernes have appeared: young, victorious, determined, proud, ecstatic. And so compelling, so absolutely triumphant must the heavy, passion-laden voice have sounded.

As a proof that she is in every way superior to all, be it said that Kathleen Howard is also very intelligent. Another sign of this is her cultivated accent in four languages. But I lay more stress upon cultivated singing, cultivated feeling. This singer possesses all of these. How gladly shall I hear again her voice, and her fascinating, warm, musical perfection.

Nieuwe Rotterdamsche Courant, Rotterdam, Nov. 16, 1912.—The splendid singer was in perfect voice which allowed her to show the full glory of her powerful organ. This voice, full, warm, of the noblest tone, is one of the most completely satisfactory voices which we have heard in recent years in concert. Miss Howard is absolute master of her voice throughout its entire range; it is, indeed, a masterly technique which she has made her own. And in the interpretation of her program Miss Howard shows a musical intelligence, a warmth of feeling, which is a joy to the listener. The unusual arrangement of the program was also cleverly thought out to keep the audience in suspense. How different were the songs! At the end still more was demanded; they applauded Kathleen Howard with such compelling warmth that she thanked them for their homage with an extra number, an old English ballad in which she accompanied herself and which sounded charming.

SAN FRANCISCO CONCERTS

Gerville-Réache a Popular Recitalist—Hadley Orchestra in Good Form

SAN FRANCISCO, Dec. 9.—Mme. Gerville-Réache has given four big concerts during the last week under the Greenbaum management, one taking place before the Peninsula Musical Association at Palo Alto, one before the Musical Art Society and two Sunday afternoon recitals. Much appreciation was manifest at the Sunday concerts, and the Scottish Rite auditorium resounded with vociferous applause in approval of the art of the distinguished French contralto. The attendance was only fair.

Mme. Gerville-Réache's programs included many arias from the French operas, German *lieder* and songs by French and American composers, and music-lovers marveled at the resonance and warmth of her lower tones. The artist was very liberal with extra songs. Cyula Ormay, a pianist of this city, played the accompaniments in artistic style.

The principal feature of the last San Francisco Orchestra concert was the Haydn Symphony in D, but the Henry Hadley players gave also such a magnificent performance of the Liszt symphonic poem, "Tasso," that the hearers were equally delighted with both. The Haydn was a welcome number, and was a delicious change from the works of the moderns with which the season's programs have abounded.

Mr. Hadley gave the symphony a traditional reading. The orchestra was nicely balanced and played the graceful and lovely melodies with pleasing effect. The overture, "Carnaval Romain," of Berlioz, was the first of the afternoon's offerings.

R. S.

DOZEN CALLS FOR KREISLER

Violinist Wins Storms of Applause with St. Louis Orchestra

ST. LOUIS, Dec. 14.—Subscribers to the Symphony Society were afforded a most delightful afternoon of Beethoven, when Mr. Zach and his men, assisted by Fritz Kreisler, presented an entire program of works of the great master. The concert brought forth enthusiasm for this composer that is seldom seen from staid St. Louis audiences. In the "Eroica" Symphony the second movement made a most profound impression on the audience. The other orchestral offering was the "Egmont" Overture, which was beautifully done. Mr. Kreisler demonstrated the fact that he has no superior in technic and expression. He played the D Major Concerto to a faultless accompaniment by the entire orchestra. The difficult cadenzas, the delicate shading, the monumental technic in the first and fourth movements were as a toy in the hands of this virtuoso. At the end of the concerto perfect storms of applause broke forth, and he was required to respond to no less than twelve curtain calls and then he further enthused his auditors by playing the difficult Bach "Praeludium" for violin alone, and in this he showed his wonderful musicianship. In last Sunday's "Pop" concert Eugenia Burton, of Edwardsville, Ill., was the soloist. She has a rich contralto voice, and her numbers were well received.

H. W. C.

Orchestrates Two Chopin Polonaises

A. W. Lilienthal, one of the best known of New York theorists, and also a composer of note, having put to his credit an excellent Sonata in G Minor for Violin and Piano and a String Trio which should be heard from one of our leading chamber organizations, has recently completed scoring Chopin's Two Polonaises, Op. 40, for large orchestra. In orchestrating these works Mr. Lilienthal has treated them with mastery. The A Major, familiarly known as the "Military" Polonaise, he has set rather literally, but in the awe-inspiring C Minor, one of the finest Chopin wrote, he has allowed his imagination free rein. He has adapted piano idioms to his strings, wood and brasses with much ingenuity, and has made them decidedly palatable for orchestral performance.

John Barnes Wells Wins Favor in Richmond Concert

RICHMOND, VA., Dec. 9.—John Barnes Wells gave an unusual and attractive program before the Woman's Club on Monday. Mr. Wells is well known in the musical circles here and was greeted by a large audience. His voice is high and clear, with lyric sweetness and dramatic force at times. In the last group on the program every song was encored and Mr. Wells sang two of his own compositions, which, by the way, are very effective. "The Dearest Place," J. B. Wells, and two songs by Harriet Ware—"Boat Song" and "Mammy Song"—were gems of the afternoon.

G. W. J.

PREPARES FOR OPERA CAREER

Bourke Sullivan, of Philadelphia, to Study Abroad Under Emerich

PHILADELPHIA, Dec. 16.—Bourke Sullivan, the popular basso cantante of this city, accompanied by Mrs. Sullivan, will sail the eleventh of next month for Berlin, where, after they have visited in Paris with Mrs. Gustav Huberdeau, wife of the operatic basso, Mr. Sullivan will study with Franz Emerich. Under Mr. Emerich, among whose many well-known pupils may be mentioned Charles Dalmorès, Putnam Griswold and Adamo Didur, Mr. Sullivan will take up the preparation of a grand opera répertoire, as well as for song recital work. He is, in fact, under contract to return to America in 1914 for a tour, giving, under the management of L. M. Goodstadt, of New York, a series of recitals of an educational nature, covering various schools of music, from the earliest period through various points of progress to the modern. Before coming to Philadelphia, seven years ago, Mr. Sullivan was successful in light opera for several seasons, being a leading member of the Bostonians and other organizations.

In this city he has made himself an established favorite with his magnificent voice—a genuine basso cantante—and artistic vocalism in concert recital and through his several appearances with the Philadelphia Operatic Society, in the performance of which he has sung the rôles of *Escamillo* in "Carmen," *Oroveso* in "Norma" and *Plunkett* in "Martha." He has an extensive répertoire of songs of different schools in several languages.

Popular Vocalists Appear with Long Island Chorus

THE HARMONIC SOCIETY, PORT WASHINGTON, L. I., gave its first concert of the season on December 10, the soloists being Mrs. Maurice J. Engel, soprano; Marie Bosse Morrisey, contralto, and George Warren Reardon, baritone. Mr. Reardon won especial distinction in his excellent delivery of the "Prologue" to "Pagliacci," in which he was so well received that he was obliged to add "Cloud Shadows," by James H. Rogers. He also sang the solo parts in two De Koven choruses with fine effect. Mme. Morrisey won favor in the familiar "Samson and Delilah" aria, and for an encore she sang Sidney Homer's "Banjo Song." Other numbers were the "Jewel Song," from "Faust," sung by Mrs. Engel, and the "Habanera," from "Carmen," in which Mme. Morrisey also scored with the chorus. Arthur W. Jones conducted the chorus ably in a program which included several operatic selections.

Once Famous French Singer Kills Herself

BRUSSELS, Dec. 14.—A great singer during the Third Empire, Mme. Bernardine Hamaeckers committed suicide in this city on account of destitution. She cut her throat with a broken lamp chimney. Mme. Hamaeckers was a rival of Patti in her young days and a close friend of Meyerbeer and Rossini. At one time she owned a beautiful mansion in Paris and a castle at Fontainebleau. A powerful minister under the third Napoleon helped to make her famous.

Mme. Mérö Plays in San Diego

SAN DIEGO, CAL., Dec. 12.—Yolanda Mérö played before an enthusiastic audience in the new Spreckels Theater recently. This was Mme. Mérö's first San Diego appearance, but she won a reception that must have pleased her.

The second Symphony Orchestra concert will be held next Tuesday evening in the U. S. Grant Hotel concert hall. Lionel Gittleson is the new director. He is developing the material in the orchestra and working it up to make possible the rendering of some of the larger symphonic works.

R. A. B.

Books of Music for Teachers

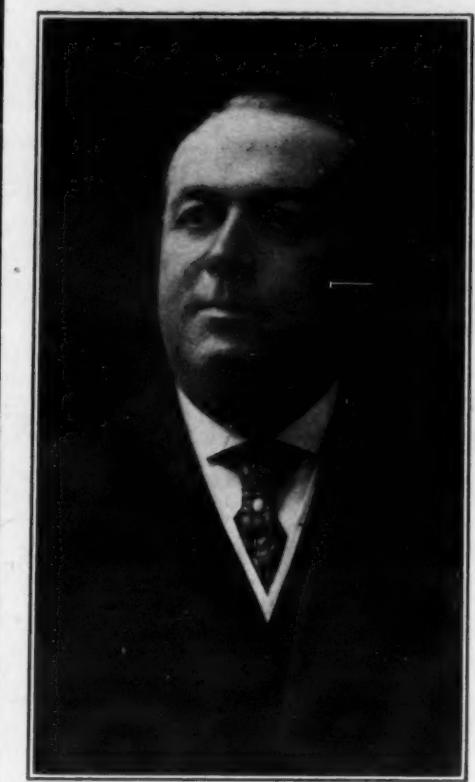
The publishing house of G. Schirmer, New York, is publishing for the use of teachers a series of volumes containing selected pieces from its catalogs. There are six volumes under the heading "The Piano Teacher's Répertoire," graded from easy to difficult, and also a single volume, "The Singing Teacher's Répertoire." This latter contains many of the most successful songs published by the house of Schirmer and should be of much value to the singing-teacher looking for novelties.

Spurgeon was once asked if the man who learned to play a cornet on Sunday would go to heaven.

The great preacher's reply was characteristic. Said he: "I don't see why he should not, but"—after a pause—"I doubt whether the man next door will." —*Tit Bits*.

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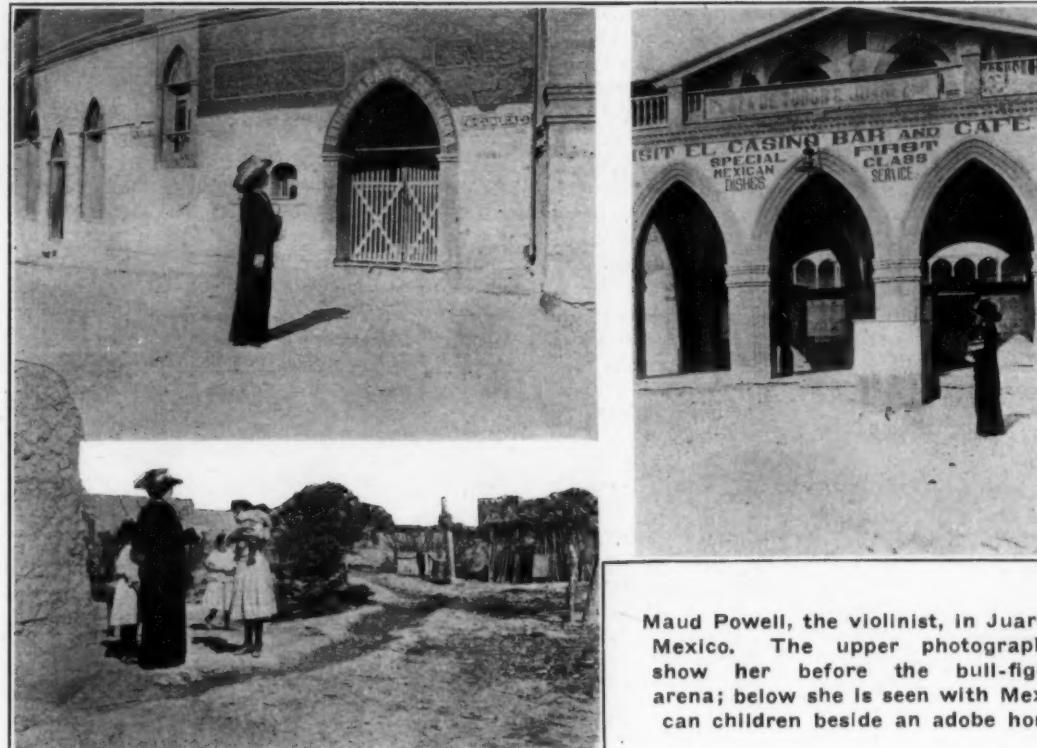
MONTREAL, Dec. 16.—The Montreal public, which shrugged its shoulders when the venture of permanent opera was tried two years ago and which stayed away from some of the best performances given in the course of the second season last year, is making up for any lack of support in the past and crowds His Majesty's Theater nightly.

The fashionable people are always there, even on popular nights, for which they have not subscribed, and the presence of Their Royal Highnesses, the Governor-General and Duchess of Connaught, and the Princess Patricia in the royal box built especially for them and only occupied by representatives of royalty if royalty itself is absent, has been in large measure responsible for the social éclat given to several of the most artistically noteworthy productions of the year.

Thus the house was crammed for the première of "Thaïs," which was given with Carmen Melis in the title rôle, Jean Riddez as *Athanaël* and with Hasselmans conducting. The resources of the management are so great that the taking away of two or three of the best singers does not interfere at all with giving repetitions of the same operas with equally strong casts. Just as every one wondered who would replace Mme. Edvina, who leaped at once to a high pinnacle in public estimation, the brilliant singing and no less brilliant acting of Mme. Melis were found an irresistible magnet. Mme. Melis and M. Riddez were recalled five and six times at the end of each act. Mme. Melis's "Thaïs" was a consistent and logically thought out presentation of the character, and M. Riddez gave us an *Athanaël* which was very striking.

Mme. Edvina said good-bye for the season in "Louise" on Monday and the repetitions of "Roméo et Juliette" and "Aida" have filled up the week. The performances given at reduced prices on popular nights have been exactly as good as those put on for the subscribers and the Saturday afternoon concerts are as well attended as ever. M. Hasselmans conducted again last week and put a novelty on the program in the shape of Lalo's "Namouna." The soloists

MAUD POWELL A FAVORITE IN SAN DIEGO



Maud Powell, the violinist, in Juarez, Mexico. The upper photographs show her before the bull-fight arena; below she is seen with Mexican children beside an adobe home

SAN DIEGO, CAL., Dec. 11.—One of San Diego's favorites among the many visiting artists, Maud Powell, was the soloist at the last matinée recital given for the Amphion Club.

Miss Powell has paid the city a number of visits and her playing and personality have won her many warm friends. She included in her San Diego program the Brahms Sonata, Opus 108, which was new

were Mme. Courso, the contralto, and Albin Grand, one of the leading baritones. George Hirst, the American *chef de chant* of the company, always accompanies in the most sympathetic manner possible. K.

BOSTON OPERA TENOR VANISHES

BOSTON, Dec. 15.—Director Henry Russell, of the Boston Opera House, is wondering what has happened to one of his tenors, Enrico Aresoni, who disappeared between acts during the performance of

to the Amphion audience. There are times when Brahms does not seem to reach San Diego audiences, but Miss Powell's rendition of the Brahms Sonata was one of the most enthusiastically received numbers on her program.

Harold Osborn Smith, accompanist and piano soloist for Miss Powell, is also well known in San Diego, having been here twice before as accompanist for David Bispham.

R. A. B.

"Aida" in Montreal. This was several weeks ago. Aresoni was announced to sing in Boston two nights after his disappearance. Mr. Russell discovered him two years ago when he was a tailor on the East Side of New York. He made his débüt in "Trovatore" and his voice deserted him in the third act, owing to stage fright, and he fled from the stage. Mr. Russell did not hear of him again until last Summer in Paris, when he re-engaged him.

"STANDEE" ARMY HEARS FARRAR AS ACCOMPANIST

Soprano Appears in New Capacity at Opera Concert—Many Recalls for Riccardo Martin and Gilly

"Standing room only," and very little of that, was the condition of affairs at last Sunday's Metropolitan Opera House concert, and the chief magnet was not a visiting instrumentalist, but one of the Metropolitan's own "stars," Geraldine Farrar, who on this occasion made her first appearance of two or three years at a Metropolitan concert, along with Riccardo Martin and Dinh Gilly.

A tacit no-encore rule seemed to be observed by the singers throughout the performance, but although the audience was somewhat apathetic it manifested so much enthusiasm over Miss Farrar that she was obliged to make concessions in the way of encores, which she did most gracefully. Many of the audience experienced new sensations, not only in seeing *Madama Butterfly* and *The Goose Girl* as she appears *in propria persona*, but in hearing her as an accompanist for her own songs, a capacity in which she figured so effectively in her first encore, Bemberg's "Aime-moi," that a roar of applause greeted her as she assumed the piano stool for a later encore, Chadwick's "The Maiden and the Butterfly." The soprano also contributed a highly temperamental concert performance of her "Madama Butterfly" aria, "One Fine Day," and three numbers of the German school, with MacDowell's "The Bumble-Bee" as an encore, besides appearing with Messrs. Martin and Gilly in the Trio from "Faust," which the artists refrained from repeating, in spite of the numerous recalls.

As is its wont, this popular audience received the operatic selections, such as those of Mr. Martin and Mr. Gilly, with more enthusiasm than that which it gave to their song groups, although their splendid singing of the latter proved that they have a full command of the refined art necessary in that field. Thus the tenor's delivery of the "Flower Song" from "Carmen" and the baritone's singing of the "Toreador Song" brought the performers back again and again. Giuseppe Sturani conducted the orchestra satisfactorily, and Richard Hageman was an excellent accompanist.

K. S. C.



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NEW ORCHESTRA IN DENVER HAS DEBUT

Philharmonic Under Director Tureman Gives Encouraging Account of Itself

DENVER, Dec. 7.—The Denver Philharmonic Orchestra, of the organization of which your readers were informed in the October 12 issue, made its first appearance yesterday afternoon, at the Broadway Theater. The event had been awaited with great interest. We were at last to know whether this much discussed scheme for giving us a permanent symphony orchestra would prove successful; whether we might recognize in the new organization elements that indicate growth toward the ideal orchestra.

The crucial concert has been given, and I think it would be a grudging commentator who would not quickly admit that the performance was surprisingly fine, all things considered. It must be remembered that Director Tureman was obliged to depend entirely upon local players for his sixty-eight men, that the opportunities for rehearsal were limited, and that many of the musicians are unaccustomed to sym-

phony performance. Under such conditions, no reasonable person could expect a perfect ensemble. And yet, barring a few phrases in which the horns stuttered in attack and forsook the pitch, there was a surprisingly homogeneous and blended tone, as well as precision of movement. The strings compared very favorably with those of well-known visiting orchestras.

There was much curiosity to observe just what sort of leader Mr. Tureman would prove, for, while known as a musician of distinguished gifts, he had been before his public very little as a director. His beat is firm and definite, he secures wide contrasts in dynamics, and his readings seem rather more intellectual than emotional. On the whole, his achievements in this first concert will go far in justifying the confidence of the managers of the Philharmonic series as expressed in a five-years' contract for his services.

Mr. Tureman surely did not beg the question in choosing his first program. He gave the entire Mahler Symphony, No. 1, in D Major, which had never before been performed in Denver, as well as the "Siegfried Idyll," by Wagner, and Tschaikowsky's brilliant "Francesca di Rimini" Fantasy. The Mahler work proved rather dull, and its difficulties put the newly gathered orchestra to a somewhat cruel test. There were moments of beauty in the symphony, but, on the whole, it seemed more clever than beautiful. The Wagner item was played with considerable delicacy and rich tonal beauty, and the brilliant if somewhat noisy finale of the Tschaikowsky

Fantasia brought the program to a stirring finish.

The soloist was Forrest Rutherford, a popular local baritone with a voice of great lyric charm. He sang, in Spanish, Alvarez's "El Canto del Presidiario," which de Gogorza has made popular. He was persistently recalled and responded with a dainty setting of Bayard Taylor's "Persian Serenade," accompanied by string orchestra.

A large audience greeted the new orchestra at its first concert. If public support continues one dares to hope that from this worthy beginning we shall, in due time, witness the evolution of a truly fine orchestra, for which no apologies or explanations will be necessary. J. C. W.

PRESERVING INDIAN SONGS

Custom of "Talking to the Great Spirit" Has Made It Possible

"Why are Americans blind and deaf to the wonderful art, legends and songs of the first Americans, while English people, indeed all Europe, receive with greatest enthusiasm everything pertaining to the Indian that we can give them?"

"Killoleet" asks this, the "white-throated sparrow," in Indian parlance, otherwise Katharine Burritt, an American girl who has made a special study of the Indian song and legend during the last few years and who has just given a New York recital of Indian songs illustrative of her labors, after a series of similar recitals in England last year.

"The faithfulness with which the Indians have preserved their songs is something to appreciate now before it is too late," continues Miss Burritt in an *Evening Sun* interview. "You see, the song was the way they talked to the Great Spirit. The song must be perfect, else the Great Spirit could not hear it. Each tribe was divided into what you may call societies, whose duty was to preserve verbally the song or group of songs consigned to their care. No member of this singing society dared to utter a false word, a false note. If he did he was punished. So the songs have been perfectly preserved, who can say what ages? But the Indian's spirit is broken. The songs are going. The Indian no longer feels the love of dawn, of the harvest, the fire, the rain, of the wooing and of the cradle. There are no more deeds of tribal heroes to remember in song, no journeys, no war; and, worst of all, no Great Spirit, for the Indian's religious faith was the inspiration of his music."

KAISER BALLET AUTHOR

Has Written Scenario of Work Called "Corfu," to Be Given at Royal Opera

Kaiser Wilhelm has just completed the scenario of a new ballet, which is called "Corfu," and which, according to the Berlin correspondent of the *New York Times*, will be performed at the Royal Opera in Berlin on the occasion of His Majesty's next birthday on January 27.

The idea of the ballet originated in some dances which the Corfu peasants performed at the Achilleion, the Kaiser's Corfu villa, while he was staying there early this year. The music will be composed by Professor Schlar.

This is the second venture of the kind for which the German Emperor claims responsibility. Several years ago another ballet of his, called "Sardanapale," was performed in Berlin; but, despite the vast sums of money spent on the production, it was a failure.

Maggie Teyte in Rage Against Chicago Opera Official

CHICAGO, Dec. 8.—Samuel Katzman, stage assistant of the Chicago Opera Company, does not stand at present in the good graces of Maggie Teyte, the English soprano of the company. During the performance of "Faust" last night Miss Teyte asked Mr. Katzman to file with the librarian the score of a song she had been studying. This, says Miss Teyte, Katzman refused to do, saying that it was not his business and that, if she wanted it filed, she could take it to the librarian herself. He was insolent about it, Miss Teyte declares, and she took her grievances to Business Manager Ulrich with the threat that unless reparation were made she would "make an example" of Katzman. Mr. Ulrich promised an investigation.

Portland (Ore.) Symphony in Concert for School Children

PORTLAND, ORE., Dec. 2.—The principal musical event of the week was the symphony concert on Sunday afternoon when the Heilig Theater was filled and the following splendid program was given:

Vorspiel "Parsifal," Wagner; Symphonic Poem, "Les Préludes," Liszt; Serenade for Strings,

Elgar; "Pas des Echarpes," Chaminade; Humoresque (by request), Dvorak; Kamenoi-Ostron, Rubinstein; Overture, "1812," Tschaikowsky.

The Portland Symphony Orchestra is recognized as a powerful musical factor in the city, and when the management announced that a public rehearsal would be given last Friday morning for the benefit of the school children, who would all be admitted free, it was felt to be a big step in the right direction. More than 2,200 children filed into the Heilig Theater and showed that they really enjoyed the splendid program. Carl Denton, the director, gave a short explanatory talk. The orchestra plans to continue these educational rehearsals.

H. C.

Repetitions of Schindler Lecture on "Boris Godounow"

So successful was Kurt Schindler's lecture on Moussorgsky's "Boris Godounow," given some weeks ago at the Hotel Plaza, that he has already been obliged to repeat it on two occasions, on December 8, at the home of August Lewis before a distinguished audience of artists, painters, literateurs and musicians, and on December 10 at the Colony Club, New York.

Lottie Engle, who sang the rôle of the child in the first production of "Königskinder" in the Metropolitan Opera House, is now the prima donna of Henry W. Savage's "Little Boy Blue" company.

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TINA LERNER

Press Comments on her playing of the great Schumann Sonata in F Sharp Minor.



Her performance of the whole sonata was masterly.—Philip Hale in the Boston Herald, Nov. 15, 1912.

The sonata under Miss Lerner's fingers throbbed with color and impetuous emotion, and it would be difficult to praise one movement more than the others. Every part was comprehended and interpreted with astonishing conviction and power. This was not only a musicianly and eloquent performance. It was great playing. Miss Lerner and Mr. Bauer are the only two pianists since the time of Mr. Paderewski who have nearly understood this work.—Olin Downes in Boston Post, November 15, 1912.

What a sense of proportion, how perfect the symmetry, how free from excess or incongruity in the balance and contour of the phrase, and with what unfailing clarity each measure was delivered!—Boston Globe, November 15, 1912.

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VOICE STUDY FROM MASTERS' WRITINGS

Method Pursued by Self-Taught American Prima Donna, Giovanna Garda

ANOTHER American singer has made a sensational débüt in Rome, Giovanna Garda, who sang *Mimi* in "La Bohème" last Friday evening at the Adriano Theater. The young American woman scored a brilliant triumph, being called twenty times to acknowledge the applause.

Americans will remember the singer as Gail Gardner, who was a successful church singer in New York. Her American teacher pronounced her a mezzo-contralto, and as a contralto she gave *lieder* recitals in Germany and in Paris. Miss Gardner sought in vain in Germany and France for what should prove to be the ideal singing master. Finally she took a Winter trip to Constantine, Algiers, where Mrs. Florence Holtzman, an American friend, was singing prima donna roles in the opera.

The two singers collected an extensive library on the science of singing, and as a result of their study Miss Gardner developed into a coloratura soprano and decided to study for the operatic stage. Italy was chosen for her training and the past six months have brought offers from the managers of Florence, Milan, and Naples, where Miss Gardner had a tacit agreement for an engagement at the San Carlo Theater. Miss Gardner has a tacit agreement for on her own conditions, an unusual achievement for a debutante in Italy.

Like many great artists, she is practically self-taught. "The lack of good voice teach-



Giovanna Garda, Formerly Gail Gardner, as "Mimi" in "Bohème," in Which She Made Her Rome Débüt

ers is deplorable," she said last Summer during a hurried trip to America. "Fine singers are getting fewer and fewer. The greater part of my work has been done through study, with my friend and fellow artist, Mrs. Holtzman, of the writings of such masters of singing as Tosi, Garcia, Lamperti, Mande, Castex, della Madeleine, Lilli Lehmann and Clara Kathleen Rogers."

L. L.

TWO KEYBOARDS TOO MUCH

An Occasion When Lhévinne Couldn't Play Piano Even for a Grand Duke

Josef Lhévinne's early experiences in the concert field were by no means as successful as those of recent years have been—in fact, the Russian pianist cherishes a number of memories far more amusing than the incidents themselves were at the time. Shortly after taking up his studies at the Moscow Conservatory, at the age of eighteen, Lhévinne bravely set out on a tour of Russia with an Italian baritone—one who since has acquired a reputation as great as Lhévinne himself enjoys. Their concerts were of the familiar variety known as "successful artistically but not financially." Finally the tour came to an abrupt end when a remittance failed to arrive from the baritone's mother, and the two musicians were unable to reach the next town. Some days later, with belated funds from home, the journey was resumed and for a fortnight more they managed to make ends meet.

"We closed our expedition in a town in Caucasus," relates Lhévinne, "and were royally entertained by a Russian Grand Duke, who had been exiled from St. Petersburg on account of an indiscreet marriage. We were invited to the palace for dinner—an affair I never shall forget, for it gave me an insight into my fellow-countrymen's much vaunted 'capacity' for drink."

"There were twenty guests, principally Georgian officers, and each a 'specialist' in the matter of thirst. Champagne was

served in glasses the size of tumblers. First came the ceremony of electing the host 'conductor,' whereupon a servant brought him a golden platter containing three goblets of wine, each of which he emptied with scarcely a breath between. Then was drunk the health not only of each guest but of each member of each one's family, while at the close a huge horn with the capacity of an entire bottle was emptied by the Duke as easily as if he were just beginning. Although my friend and I drank as sparingly as possible, four hours of sipping were bound to have their effect. Consequently when, after dinner, the Duke begged me to play, I had grave doubts as to my ability to do so.

"Nevertheless I seated myself at the piano and began the 'Blue Danube.' But before I had gone far I found that the Danube was so blue that it affected my vision. Overcome with laughter I was obliged to stop, and bursting into laughter, said: 'Your Imperial Highness, you must excuse me, but I find it utterly impossible to play on two keyboards.' The host and the other guests thought the incident tremendously funny, and so did I—until the next morning!"

"Hungry Club" Hears an Interesting Musical Program

A musical program of merit and interest followed the 325th dinner of the Hungry Club on Saturday, December 7, at the Hotel Marseille, where the club holds its meetings each week in the grand ballroom. The chairman of entertainment was Benjamin Bostwick Kirtland, one of the club's four founders, and although Mr. Kirtland is not a "professional" his program would do credit to any musical organization. There were ballads by Hendree Norwood of Georgia, violin solo by Maurice Nitke, three piano selections, comprising "Vive Le Mexique," "Forest Murmurs" and the tenor solo from "Don Pasquale," arranged for the left hand only,

excellently played by N. Valentine Peavey. Bertram Peacock, baritone soloist of the Cathedral of St. John the Divine, sang in superb voice the Prologue from "Pagliacci" and "Danny Deever," and the Weber Male Quartet, composed of Robert Armour, Frederick Thomas, Malcolm Barnes and Marlowe Jones, in four splendidly sung numbers ended a musical evening that evoked great enthusiasm. Then Margaret Crawford, in Highland costume, did two most attractive Scotch dances.

GENA BRANSCOMBE'S MUSIC

Program of Original Compositions Presented at Detroit Concert

DETROIT, Dec. 7.—A concert was given at the twentieth Century Club on Thursday by Gena Branscombe—the New York composer—who had associated with her as interpreters of her songs and violin pieces three Detroit artists—Mrs. Josephine Swickard Smith, soprano; Mrs. Herbert McMullen, violinist, and A. C. Jackson, baritone. The songs of Miss Branscombe are marked by great individuality, some in particular being full of originality and atmosphere. The major part of the program fell to the share of Mr. Jackson, who sang eleven songs in splendid voice and with sympathetic feeling.

Mrs. Smith sang the difficult coloratura songs with ease and style and Mrs. McMullen displayed a beautiful tone and fine feeling in the four violin pieces.

Miss Branscombe played the accompaniments herself in a beautifully intimate way, adding the charm of personal interpretation to the whole concert. The audience was large.

E. C. B.

Mme. Clodius in Tonkünstler Musica

A program of much interest was that of the Tonkünstler Society at Memorial Hall, Brooklyn, on December 3. Accompanied by August Arnold, the Brooklyn pianist, Mme. Martha R. Clodius, the popular soprano, sang "In the Boat," Grieg; "We Two Together," Kernochan; "Vissi d'Arte," Puccini; "Le Roitelet," by Paladilhe, and "Love Is the Wind," MacFayden. Her fine interpretations were applauded with enthusiasm.

Lotta Davidson, violinist, accompanied by Arthur Rowe Pollock, played two Carl Wenth compositions. Mozart's Sonata in B Flat Major, for bassoon and violoncello, was presented by Adolph Weiss and Bedrich Vaska. Elsa Troetschel, pianist, played Joseffy's "Wiegenlied" and two Liszt numbers. Grieg's "Sonata for Piano and Violin" was effectively performed by Mr. Pollock and Miss Davidson.

G. C. T.

Popularity of Celeste D. Heckscher's Music

The compositions of Celeste D. Heckscher, both vocal and instrumental, are having performances at the hands of well known artists and organizations and are achieving successes. Florence Hinkle, soprano, has sung the "Norse Maiden's Lament" on her recent tour, and Theresa Rihm, soprano, recently programmed "L'Ange Gardien" and "Hongrie" and gave the "Gypsy Lullaby" as an encore. The Philadelphia Opera Orchestra has accepted the "Dances of the Pyrenees" for performance, as have other orchestras. The violin suite "To the Forest" has had a recent performance in Philadelphia.

American Books on Music

The number of works in musical literature, including text books, by American writers, or foreign born musicians who have become residents of the United States, exceeds 350 different books, according to an estimate in *The Musician*.

EGENIEFF'S ART SAVES A BERLIN "ELIJAH"

Baritone's Work the Redeeming Feature of a "Busstag" Performance in the German Capital

BERLIN, Nov. 23.—Have those of you who have never been in Germany ever heard of the "Busstag" (day of prayer or penitence), which recurs every 20th of November? Probably not. Well, on this day Berlin the gay is dead. No theaters, no opera, no music other than of a sacred character is permissible. Therefore, we get a chance to hear an oratorio or two on this day of all others.

In the Theater am Nollendorfplatz—a theater of some standing, but with impossible acoustics as far as music is concerned—"Elijah" was given on Wednesday. The chorus, though assuming the dignity of the name of "Mozart Choral Society," could not—with the exception of the contralto, perhaps—satisfy even the most modest expectations. The orchestra was nameless and will probably wish to remain so under the existing conditions.

The same unsatisfactory state of affairs might have extended to the other elements of the performance had it not been for that most admirable of artists, Franz Egénieff, who sang *Elijah*. The moments when one hears such an artist are ample recompense for an evening of suffering given by such an ensemble. We have heard and admired Franz Egénieff in opera, where his realistic impersonations have struck home and we have been treated to a variety of delightful artistic impressions in his song recitals. Now he has stirred the more serious side of our natures by the wealth of his vocal expression and his splendid dramatic delivery displayed as the oratorio singer *par excellence*. The only singer who could hold her own beside such an artist was the contralto, Margaret zur Nieden, whose *Queen* and *Angel* were decidedly praiseworthy.

In conclusion mention should be made of an irregularity for which the management was to blame. The posters and programs had announced that Fräulein Dux, of the Royal Opera, would sing the soprano part. Unfortunately, the soprano who really sang the part (and very unsatisfactorily) was not Miss Dux. But the public should have been informed of this change, in justice to Miss Dux, of whose abilities some of those unacquainted with her may have formed a wrong impression.

O. P. J.

Stern Conservatory Pupils Prove Their Worth

BERLIN, Nov. 28.—The well-filled Auditorium that greets the pupils of the Stern Conservatory whenever they participate in recitals is but one of many evidences of the high standards of instruction there prevailing. The third recital of the season took place last Sunday in Beethoven Hall, and the eight students who performed assuredly gave additional prestige to the institution. Special mention is due Gertrude Cohn, of Berlin, a pupil in the class of Max Heller, for the beautiful quality and admirable control of her well-placed voice. Miss Cohn needs only maturity to place her on a high plane as a singer. The rendition of the Brahms Sonata by Josef Szulc, of Warsaw, who is a student under Prof. James Kwast, was also noteworthy in its precision and in the perfect confidence of the player; also his tone is devoid of harshness. A further development of Mr. Szulc's interpretative powers will find him an excellent pianist.

O. P. J.

"Suzanne's Secret" in Sioux City

SIOUX CITY, Iowa, Dec. 5.—Wolf-Ferrari's "Secret of Suzanne" was presented here last evening by members of the Chicago Grand Opera Company under the auspices of the Sioux City Commercial Club. The small but enthusiastic audience was delighted by the portrayals of *Suzanne* and *Count Gil* by Marie Cavan and Alfredo Costa, respectively. In the concert which preceded the operetta were a well played Raff Gavotte by the orchestra, a group of Schubert songs by Aurèle Borris, a Puccini aria sung by Agnes Berry, a movement from the Beethoven Quartet, op. 18, No. 1, rather unconvincingly played, and a violin group by Albin Steindel which evoked great applause. Charles Luray provided beautiful though somewhat acrobatic accompaniments.

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MADRIGAL SINGERS MAKE THEIR DEBUT

Section of the Schola Cantorum with Kurt Schindler as Conductor Gives First Program Made up of American Works—Mischa Elman, Francis Rogers and other Soloists.

THE first choral concert heard in Aeolian Hall took place on Wednesday afternoon of last week when the Madrigal Singers of the Schola Cantorum under the direction of Kurt Schindler were heard for the first time. The afternoon was not unrelievedly choral, however, for several assisting artists varied the proceedings with solo contributions. These artists were Francis Rogers, baritone; Mrs. Samuel Wright, mezzo-soprano; Estelle Burns-Roure, soprano, and Mischa Elman. Except for two short numbers provided by the violinist the program was all-American. Following are its details:

1. (a) "In Pride of May," Madrigal, Macfarlane, (b) "Springtime," to an Ode of Horace, Stojowski, The Madrigal Singers; 2. (a) "The Hoisting of the Sidhe," Loeffler, (b) "The Fiddler of Dooney," Homer, Mr. Rogers; 3. (a) "Lament for Owen Roe O'Neill," (b) "The Cruiskeen Lawn," (c) "The Shan Van Voght," Old Irish Melodies, arranged by Arthur Whiting, The Madrigal Singers; 4. (a) "Looking-Glass River," (b) "Her Voice," John Alden Carpenter, Mrs. Wright; 5. Violin Sonata in G Major, Carpenter, Mischa Elman and the Composer; 6. From the Song of Songs, a Bible Lyric, Fairchild, Soprano Solo, Estelle Burns-Roure, The Madrigal Singers; 7. (a) "Asleep" (Keats), Seeger, (b) "Song of the Nile" (Old Egyptian), Palmer; Estelle Burns-Roure; 8. (a) Serenade, Schubert-Elman, (b) "Voice of the Woods," Paganini-Vogrich, Mischa Elman, Percy Kahn, Accompanist; 9. (a) "Love's Jester," Campbell-Tipton, (b) "We Two Together," Kernochan, Mr. Rogers; 10. (a) "Exhortation," a Negro Sermon, Cook, Mr. Rogers and Male Choir; (b) "A Negro Lullaby," Johnson, (c) "Rain-Song," Cooke, The Madrigal Singers.

Mr. Schindler has excellent vocal material with which to work and he has rehearsed his singers energetically. In consequence the little chorus, which numbers about forty, sings with smoothness and a pleasing tone. The ensemble is well balanced, and its members show due regard for pitch and a nice feeling for details of light and shade. Best of all they throw themselves into their task with spirit and are responsive to their conductor's demands.

The very first chorus on the program, Will C. Macfarlane's "In Pride of May,"

proved also one of the best. It is simple and unpretentious but dainty, skilfully written and of winsome charm, and it was effectively handled. So too were the three Irish melodies arranged by Arthur Whiting. Blair Fairchild's "Bible Lyric" discloses musicianship and a pleasing quality of invention, though no great originality. Mr. Fairchild's excursions into Debussyian harmonies are frequent but not ineffective. The Will Marion Cook numbers and the "Negro Lullaby" of J. Rosamond Johnson evinced no very distinguished qualities of musicianship, and on the whole appeared scarcely suited to a concert of serious musical purpose. The presentation of such music seems like skating over very thin ice of artistic propriety.

Taken as a whole the musical value of the program was on a distinctly mediocre level. There was insufficient variety of mood and if one had attempted to judge the characteristics of American music by the samples furnished on this occasion the conclusion would have been that the loftiest ambition of native musicians was to tread humbly in the rarefied harmonic by-ways of modern France. Debussy looks out from between the bars of the John Carpenter compositions. His four songs, in spite of the spice of Parisian flavoring, are lamentably deficient in inspiration, originality of expression and melody. The Dorsetshire dialect song "Don't Ceare" is merely trivial. Mrs. Wright disclosed no remarkable vocal qualifications in her singing of them.

The violin sonata, for the playing of which Mr. Elman was much applauded though it is ill-suited to his style, wanders monotonously, for the greater part, with here and there a relatively interesting thematic bit. The last movement, unencumbered with Debussyisms, is somewhat fresher than the rest. After this number Mr. Elman was heard, by a delighted audience, in Schubert's "Ave Maria" and a Paganini number which he played with his usual virtuosity.

Francis Rogers, always a sterling artist, was sadly handicapped by the Loeffler song and proved himself a true musician in the

way he contrived to adhere to the pitch in the grotesquely awkward vocal part. He was loudly applauded, however, for his splendid singing of Marshall Kernochan's straightforward and interesting "We Two Together." Miss Burns-Roure revealed an excellent voice in the Seeger and Palmer songs.

Both Mr. Schindler and Carl Deis provided admirable piano accompaniments during the afternoon. Mr. Carpenter played the accompaniments to his songs and the piano part of his sonata with a composer's insight.

H. F. P.

IN CRITICAL (!) MONTREAL

Ysaye's "Wide, Careless Collar" Attracts More Attention Than His Art

MONTREAL, CANADA, Dec. 9.—When Paderevski last played in Montreal the critics apparently unable to account for many unusual elements in his performance, fell back upon such bad journalistic epithets as "the hirsute Pole," "the neurotic temperament," etc.; and when Ysaye gave a recital in the Princess Theater last Monday night he fared little better. His "leonine head," his "long mane," and his "wide, careless collar," things which had no more to do with his art than the size of his shoes, all figured in the criticisms which appeared in the press the following day. Ysaye's program was stiffer than our audiences are in the habit of getting—the Mozart Concerto in G Major (with his own cadenza), a Chaconne by Vitali, two little pieces of the chaste order by himself and the "Rêve d'Enfant" and "Old Mute," Saint-Saëns Introduction et Rondo Capriccioso and, for a solitary encore, Vieuxtemps's "Ballade et Polonaise."

Perhaps this purity in choice was the cause of not a few failing to take cognizance of Ysaye's towering intellectuality, but whether this was the case or not, many were heard to comment, between pieces and on the way out, that he was not sufficiently "spirituel" or "emotional" and that Kubelik was to be preferred. One of the quasi-critics tried to disagree with his readings on the grounds of "traditional style," whatever that may mean, and another said that his emotion was not that of one "carried away by a flood of sentimentality, but of one embarking upon a sea of sentiment," a sentence which was as puzzling to the average person as Debussy's "Faun" when M. Hasselmans first played it at a popular opera concert last season.

Camille Decreus accompanied to perfection and played three solos, the Rachmaninoff Prelude in C Sharp Minor indifferently (for which no musician blamed him), a "Nocturne" of his own, which sounded almost like an improvisation, and René Bato's "Fileuses près de Carantec" with authority and inspiration of the most genuine sort.

INEZ BARBOUR AS SOLOIST

Soprano Sings Effectively in Apollo Club's Opening Concert

The first concert by the Brooklyn Apollo Club was held on December 3 and attended by an audience that taxed the capacity of the opera house at the Academy of Music. In the absence of Grace Kerns, who was prevented by illness from appearing as an assisting artist, Inez Barbour, soprano, was the soloist. Her vocal equipment proved to be of a high order and her interpretative gifts were so marked in their refinement as to make the various offerings strongly effective. Miss Barbour sang "Oh, Thou Billowy Field," Rachmaninoff; "Mermaid Song," Haydn; "Madrigal," Walther; "Pastorale" and "Allah," by Wilson, and "Ariel Song," by Frank La Forge.

In the opening chorus number, "Harvest Home," by Brambach, there was a tendency to sing below pitch, which existed in some measure as the program advanced, wherefore an old criticism of the acoustic properties of the opera house seems liable to be revived. Reinald Werrenrath's "Cavalier Song" brightened the program considerably, and two compositions by John Hyatt Brewer were deeply impressive, "Crossing the Bar" and "Hymn to Apollo," which, supported by orchestra and organ, made a superb closing number. Other favorites were the Will Marion Cook "Swing Along, Chilun" and "The Song of the Camp," by H. J. Stewart. The organ was played by Albert Reeves Norton, while William Armour Thayer was the piano accompanist of the club.

G. C. T.

Artists for Diet Kitchen Concert

Julia Culp, the Dutch soprano; Alwin Schroeder, cellist, and Franklin Holding, the young American violinist, will be the artists at the Diet Kitchen concert to be held in the Grand Ball-room of the Waldorf-Astoria on Tuesday afternoon, February 11. All three artists are under management of Antonia Sawyer.

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AMATO'S DEFINITION OF "ARTISTIC TEMPERAMENT"

"WHAT is artistic temperament, and what is the matter with it?" The question was put to Pasquale Amato, of the Metropolitan Opera, recently, by a representative of the New York Tribune.

"Artistic temperament is generally mentioned in explanation of some strange extravagance, whim or eccentricity," explained the baritone. "Too frequently some scandal occasions its remark. When an artist does a queer thing the first word that flashes into the mind of every one is 'temperament.'

"There is not a sane man or woman in any walk of life who has not the identical quality that has become so distinguished in the artist, and which may stand for a thousand different manifestations. Strictly speaking, there should be two kinds of temperament—artistic and inartistic. Everything unconventional that is done by one of artistic persuasion should be held as evidence of artistic temperament, and everything atrocious or unconventional that is done by the so-called untalented should be diagnosed as the product of inartistic temperament. Everything that is good, honest and in keeping with a faithful adherence to higher laws should not be subject to the term 'artistic' in any way."

"Now it happens that there are few artists who will not themselves admit that their co-workers do strange things at times; things which the average layman would not ordinarily do. Most artists will promptly agree that there are certain foibles peculiar to their profession. Their manner of dressing, talking, eating and neglecting responsibilities is alleged to be charmingly characteristic. Well, you say, their occupation has more individuality in it than any other—which is quite true. But why the peculiarities? That is a longer story.

"The artist's life is a study of self-expression. He is in constant communion

with the highest and the deepest within him. Consequently he becomes a creature of profound sensibilities, and is marvelously impressionable to all external influences because of a strengthened consciousness of self. The effect is to make the artist truer to instinct and impulse. Artificiality to his eye is little short of crime, and where it courts his patronage his soul rebels, notwithstanding social conventions. To see things out of focus is to picture them wrongly to others; for which the punishment is artistic failure. Therefore, it becomes second nature with the artist to follow the dictates of instinctive preference. He is usually headstrong and proud, which helps more than hinders in the courageous pursuit of responsible labor."

"It is when the artist becomes self-centered to an extreme, deifies his personality and exaggerates his prerogatives, that he opens himself to just public criticism and puts a blemish upon that quality without which, truly speaking, there could be no art."

MISS BEEBE WITH KNEISELS

A Program of Brahms's Music Presented at Mrs. Samuel Thorne's Home

Carolyn Beebe, pianist, and the Kneisel Quartet were heard in a musicale at the New York home of Mrs. Samuel Thorne Thursday morning of last week. Their program was devoted entirely to Brahms and comprised the Quartet in C Minor, Op. 60, two movements from the one in the same key, Op. 51, No. 1, and the F Minor Quintet.

A large gathering applauded the players with much enthusiasm. Miss Beebe has on so many previous occasions distinguished herself as a pianist of pre-eminent abilities as well as an ensemble player of the highest qualifications (the two faculties are by no means as closely correlated as the uninitiated may be disposed to imagine) that it is difficult to say anything new in her praise. In the splendid Quartet, Op. 60—one of those chamber works of Brahms in which inspiration illuminates every page—and the Quintet Miss Beebe played with ingratiating breadth, with fine solidity of tone and deep insight into the beauties of her share of the music, though never did she sacrifice in the slightest the balance of the ensemble. That the Kneisels did their share with all their wonted finish may readily be surmised.

Dual Rôle for Boston Recitalist

BOSTON, Dec. 9.—In the double capacity of pianist and singer, Seldon Miller made an appearance in Steinert Hall on Tuesday afternoon, the second of a series of three recitals. Mr. Miller is more than a capable performer. His concerts are profitable experiences for the listeners, especially the student who desires to become acquainted not only with certain piano pieces and songs, but to obtain a broad view of the relations of these compositions to the period in which they appeared and to each other. Mr. Miller interpreted several pieces by MacDowell in a fanciful and charming manner. He has a feeling for the piano which greater virtuosos than he might envy. He may have had less experience as a singer than as a pianist, but he interprets his songs with taste and intelligence. O. D.

"Aida" Introduces New Chicago Opera "Stars" to Milwaukee

MILWAUKEE, WIS., Dec. 13.—With a splendid performance of "Aida," the Chicago Opera Company on December 6 opened Milwaukee's season of five operas. The hearty support of the first performance makes certain the presentation of the next opera in the series. The Alhambra Theater, Milwaukee's largest playhouse, which was some time ago turned into a motion-picture

theater, is being used for the season of opera, and the stage, larger than that of the average theater, still was hardly big enough to make the performance altogether satisfying scenically. The performance introduced to Milwaukee for the first time Maria Gay, Mme. Gagliardi, Mabel Riegelman, Icilio Calleja and Emilio Venturini. Others favorably known through past seasons were Henri Scott, Gustave Huberdeau and Mario Sammarco. The orchestral direction was under Ettore Perosio. M. N. S.

PLAN BIG FESTIVAL FOR JERSEY'S STATE CAPITAL

Mr. and Mrs. Polemann the Leading Figures in Trenton's Growing Musical Interests

TRENTON, N. J., Dec. 16.—New Jersey's capital city has awakened to its musical possibilities in the past year, and sees a brilliant future in the second year's Music Festival, planned for next Spring. Mr. and Mrs. William Otto Polemann are the musical and business heads of the undertaking, and they are supported by Elizabeth MacCrillish, secretary, and a n advisory committee of business men. William S. Haancock, who provided the Trent Theater last year, will aid in a large subscription for the coming festival. Henry C. Moore, Edmund C. Hill, Watson Lumburg, Edward W. Dunham, ex-Gov. Stokes, H. M. Voorhees and Richard Stockton are also heavy subscribers.

Mr. Polemann, the musical director, is conductor of the Arion Glee Club and of the Trenton Quartet Club, organized to develop the festival idea two years ago. He was graduated from the American Institute of Applied Music in New York, and also taught there. He is the tenor in the quartet at the Third Presbyterian Church, Trenton, and is superintendent of music at the State Normal School.

Mrs. Polemann has secured the co-operation of the German Singing Societies of Trenton, and there will be enlisted in the festival a school children's chorus and one from the Normal School, besides the Trenton Quartet and Arion Glee Club. The officers of the Quartet Club are Mrs. Polemann, James A. Newell, Miss MacCrillish, Warren Hunt and Everett Townsend. The Arion officers are Peter Fuhrmann, A. B. Kaufman, Ambrose Allen, Charles M. Titus and H. H. Rittenhouse. L. F.

Concert at Recreation Center

Mme. Jeanne Franko, the New York violinist, gave a concert on Saturday evening, December 7, at the Evening Recreation Center No. 177, New York, assisted by Josephine Spielter, soprano; Betty Askenasy, pianist, and Herman Spielter, accompanist. Mme. Franko and Miss Askenasy joined in a performance of the "Moderato con moto" from Rubinstein's Sonata, op. 13, while her solo numbers, which she played splendidly, included Hauser's "Hungarian Rhapsody" and a Sarasate "Romance and Gavotte." Pieces of Scriabine, Arensky and Liszt gave Miss Askenasy abundant opportunity to display her technic, while a group of Mr. Spielter's songs, charmingly sung by his wife, were much applauded, who was also heard in an aria from Weber's "Freischütz."

DELIUS NOVELTY LIKED BY BERLIN AUDIENCE

English Composer's Symphonic Poem, "Lebentanz," Has First Performance by Philharmonic

BERLIN, Nov. 23.—A novelty by Frederic Delius, the English composer, was the feature of the second Philharmonic concert under Oscar Fried. The entire program had evidently been chosen with much care, and, compared with much that is heard in a Berlin season, was worthy of being called "brilliant."

The Delius novelty was the symphonic poem, "Lebentanz," which has been dedicated to Herr Fried. This was the first number on the program and, as it was a first performance, naturally attracted the most attention. It scored a decided and very deserved success. A theme that is simplicity itself is developed into lyrical and dramatic scenes of great beauty and there are most attractive and ever logical contrasts. The work awakened spontaneous approval.

The novelty was followed by the *Konstanze* Aria from Mozart's "Entführung aus dem Serail," sung by the evening's soloist, Kammersängerin Gertrude Foerstel, of Vienna, with splendid musicianship and all the tonal artistry for which she is noted. Mme. Foerstel then sang three songs by Strauss with equal mastery. The program was concluded by that all too rarely heard *chef d'œuvre*, the Fantastic Symphony of Berlioz. The interpretation was fascinating. Fried seemed to be in his true element and the effect on the public was electrifying. O. P. J.

Santa Barbara (Cal.) Chorus in Concert

SANTA BARBARA, CAL., Dec. 13.—The Apollo Club of this city, under the direction of G. H. Normington last night gave a performance of Coleridge-Taylor's "Hiawatha's Wedding Feast." Mr. Normington was formerly of St. Paul, where he directed the Choral Club, and he was the organist of St. Mark's Church in Minneapolis. Joseph P. Dupuy, of Los Angeles, was engaged for the leading tenor rôle, and he also sang in a sweet lyric tenor a group of foreign and American songs. The club is making good progress and the concert made quite an impression. W. F. G.



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"SO, there are two Goldmarks," commented Anton Dvorak some years ago in New York on examining a work by Rubin Goldmark, the nephew of the veteran Karl. Dvorak foresaw what has proved to be the case, that Rubin Goldmark is a creative musician of decided worth. The appearance of his Quartet in A, op. 12, for piano and strings* from the press of G. Schirmer is proof once more of the ability of the younger Goldmark, and it also adds further evidence of the impetus which the Schirmers have given to contemporary composition by publishing the larger works when they are of sufficient originality and merit to warrant it. This work was awarded the "Paderewski Prize" for the best chamber work by an American composer in the competition of 1909, and had its première two seasons ago when the Kneisel Quartet played it at one of its regular concerts in New York.

Mr. Goldmark, who is recognized as one of the ablest theorists in America, has produced a quartet which has every characteristic essential to keeping a work before the public. It is first of all sincere music, music which is as natural as it is beautiful; second, a closely-knit and admirably written composition that shows a knowledge of the "how," "why" and "wherefore" of the technic of composition, and, last but not least, a piece of chamber-music that will keep an audience on the *qui vive* throughout its performance.

It is in four movements, *Allegro non troppo ma con spirito*, *Poco adagio*, *Allegro molto*, *Allegro con fuoco*, each one of which has its own particular merits. There is a rhythmic sweep in the opening movement which arrests the attention at once; simplicity of theme (and also scheme) is the dominant characteristic of the slow movement which is a notable achievement considered as a unit. Humor, irresistible rhythmic effects and a contrasting middle section of breadth and poetic beauty are to be found in the Scherzo, while the Finale has power and nobility. There is no falling off, no weakening in this movement, in spite of the fact that last movements are rarely up to the standard of other movements in an extended work.

Mr. Goldmark has accomplished not only this, but, what is more, he has stamped his individual manner of expression on all the sections of the work. He has not allowed modern French or German influences to interfere with his purpose of self-expression. If there is any influence to be found in the quartet it is that of Dvorak, but in no wise has the composer borrowed from the Bohemian master. It is more the general atmosphere established by such themes as those of the first and second movements that prompts one to mention this. The writing for the piano is most effective and always idiomatic, and the violin, viola and cello have also extremely happy parts. There are places where the strings play without any support from the piano, notably in the Scherzo and in the last movement and here Mr. Goldmark again shows complete mastery.

The work is inscribed to Rafael Joseffy, the eminent pianist.

* QUARTET IN A FOR PIANO AND STRINGS. By Rubin Goldmark, op. 12. Published by G. Schirmer, New York. Price, \$5.00.

** TONIGHT A music-lover has deplored for the last five years the unreasonable neglect by the great pianists who visit our country each season of the works of Franz Schubert for their instrument. Songwriting was, of course, Schubert's *forte*, but his gift was such that he wrote beautiful songs no matter what form of composition he was engaged on. His piano works are, in effect, a series of beautiful songs.

The Oliver Ditson Company has wisely then added to its collection "The Musician's Library," a volume of "Selected Piano Compositions by Franz Schubert," edited by August Spanuth, which cannot fail to stimulate interest in the wonderful pieces which the master wrote for the piano. In this volume are included the Impromptus, Op. 90, Nos. 1, 2, 3 and 4; Op. 142, 1, 2, 3, 4; Moments Musicaux, Op. 94, Nos. 1, 2, 3, 4, 5, 6; a group of the Waltzes, Op. 9a; some of the Valses Sentimentales, "Galop and Ecossaise," Op. 49; the Sonata in A Minor, Op. 42; the wonderful Fantaisie in C Major, Op. 15—far greater in its original form than in the Liszt adaptation with orchestral accompaniment—and a Rondo, a Menuet (the one in B Minor, which Rubinstein delighted

in playing), the Allegretto in C Minor and the Andante Sostenuto in C Sharp Minor.

It is idle to dwell on the beauties of these various works. They have those heaven-born melodic qualities which only the chosen few are permitted to give to the world. Schubert is for all peoples and all ages!

The edition is most attractive, one bound in full cloth, gilt, the other in paper with cloth back. The collection is without doubt a complete gathering of Schubert's best works for the pianoforte. The editing by the noted German critic and pianist, August Spanuth, is exemplary. Mr. Spanuth's essay on the master, found in the fore part of the volume, also contains many interesting ideas and is sane and well expressed.

* * *
† "SELECTED PIANO COMPOSITIONS BY FRANZ SCHUBERT." Edited by August Spanuth. "THE MUSICIAN'S LIBRARY." Published by the Oliver Ditson Company, Boston, Mass. Price: Paper, \$1.50; cloth, \$2.50.

CONSPICUOUS among the new issues|| of the noted French publishers, A. Durand & Fils, Paris, who have recently put out a large number of interesting works, are Saint-Saëns's "Six Etudes pour la main gauche seule," a Prélude, a crisp "Alla Fuga," a Moto Perpetuo, a Bourrée—one which Handel would have been proud to write—an Elegie and a captivating Gigue. All are in Saint-Saëns's best style and are individual. There are sonatas for violin and piano, by Louis Thirion, Paul Dupin and Maurice Emmanuel, modern works that will please some musicians; a four-movement work by the latter called "In Memoriam," for voice, piano, violin and violoncello, a peculiar combination for a more peculiar work; a "Suite Brève," by Louis Aubert, original for orchestra but arranged for piano, four hands by the composer; César Franck's organ Pastorale and Pièce Héroïque, arranged by Jules Griset for two pianos; a "Choral-Obstinate," by Laurent Ceillier, for children's and men's voices with organ accompaniment; a Symphony in E Flat, by Louis Thirion, arranged by the composer for piano, four hands; Paul Dukas's "La Péri," arranged by Gustave Samazeuilh for two pianos; his "Fanfare pour précéder 'La Péri,'" in arrangements for piano solo and four hands and Debussy's "Gigues" from "Images," arranged by André Caplet for four hands.

How much of this music will last one cannot say; it is at any rate a most interesting lot of modern music, expressing things unheard of even a decade ago. Modern France has perhaps not very much to offer in the way of solid musical thought, but one thing is certain and that is that her composers have acquired a manner of expressing themselves which is unique and distinctive.

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FOR VOICE WITH PIANO ACCOMPANIMENT AND OTHER INSTRUMENTS: "CHORAL-OBSTINATO." For Children's Voices, Men's Voices and Organ Accompaniment. By Laurent Ceillier. Price, 1 franc 75 net. "IN MEMORIAM." Poem for Voice, Piano, Violin and Violoncello. By Maurice Emmanuel. Price, 4 francs net.

FOR VIOLIN AND PIANO: SONATA IN C MINOR. By Louis Thirion, op. 14. SONATA IN A MINOR. By Paul Dupin. Price, 10 francs net each. SONATA IN D MINOR. By Maurice Emmanuel. Price, 6 francs net. All published by A. Durand & Fils, Paris.

* * *
A N organ composition of unusual merit, "Toccata in D Minor,"** by Gottfried H. Federlein, appears from the press of the John Church Company. It is a typical toccata. The *Allegro*, which follows an impressive introduction, *Grave*, is brilliant and effective. Organists looking for good postludes should find this work of interest and as a recital number it is also well worth studying. It is inscribed to Samuel A. Baldwin, organist at the College of the City of New York, who played it from manuscript three Winters ago with success. A. W. K.

** TOCCATA IN D MINOR. For the Organ. By Gottfried H. Federlein. Published by the John Church Company, New York, Cincinnati and Chicago. Price, 75 cents.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

News of the Ziegler Institute

At the Ziegler Institute, on December 5, Wilbur A. Luyster, specialist on sight singing and ear training, gave a lecture before the entire school.

Mrs. S. Bettman, coloratura soprano, and Linnie Lucille Love, lyric soprano, sang at the Ethical Culture School last week. Mrs. Bettman sang "Du bist die Ruh;" by Schubert, and Miss Love "The Moon Drops Low," by Cadman, and "Allah," by Chadwick.

Miss M. E. Bertolet, contralto, sang at a concert in Philadelphia with great success and Ella Phillips, lyric soprano, was leading soloist at the annual concert given at the High School of Lebanon, Pa.

The Junior Quartet is preparing several Christmas carols, to be sung Christmas night.

One of the most ambitious undertakings of the opera department is "Königskinder." The department will also give "Magic Flute" and "Hänsel und Gretel," following "Martha," which is now in rehearsal. One of the novelties which the Seniors will present will be a one-act tragic opera entitled the "Patriot," music by Julian Edwards.

On December 1 Linnie Lucille Love sang a group of songs with Mme. Ziegler at the piano, at the first Sunday concert given in the studios of Gustav L. Becker, the pianist and composer. Miss Love has in preparation three new songs by Mr. Becker, which she will sing at one of his concerts in the near future. On December 10 Miss Love sang at the home of Mrs. August Belmont for a few of her friends. Mrs. Belmont has taken an interest in Miss Love's career and has promised to help her.

There was a meeting of the Society for the Promotion of Grand Opera in English at the Ziegler Institute, the society's headquarters, on December 10. Mme. Ziegler is secretary of this organization.

* * *

Adelaide Gescheidt Pupils in Recital

The advanced pupils of Adelaide Gescheidt appeared in recital at her studios in Carnegie Hall on the evening of December 7. Those who participated were Nina Davies, Bonnie Moore, Adele McGuire, Sylvia Harris, Gertrude Elizabeth Grout, B. Franklyn Mayer and Lewis J. Geary. Myrtle Chapman Willis, reader, and Gertrude Grout, pianist, assisted. The singing of the pupils was a marked demonstration of the results to be obtained from scientific and practical training of the voice in a short period of time. Evenly developed voices and equality of tone were revealed and the pupils sang with sincerity and expression.

* * *

Miss Patterson's Soirée Musicale

Elizabeth Kelso Patterson, the New York vocal teacher and soprano, gave a delightful "soirée musicale" at her studio on Thursday evening of last week. There was present a large gathering and the program prepared was heard with great interest. Geraldine Holland, a pupil of Miss Patterson, sang Mozart's "Guinse alfin il

momento" and the aria accompanying it, "Deh, vieni non tardar," with fine results, showing careful training. Her voice is a soprano of charming quality and she uses it well. Her other numbers were Woodman's "A Birthday" and the Bach-Gounod "Ave Maria," in which Christiaan Kriens, the violinist-composer, played the obbligato. He also contributed two groups of solos to the program, his own "Dutch Cradle Song," "Serenade Basque," "La Mouche" and pieces by Beethoven, Luigi and Zarzycki.

* * *

Musical in Mary Adele Case's Studio

A delightful reception and musicale was given on Thursday evening of last week by Mary Adele Case, the New York contralto and teacher, at her studio in West Thirty-sixth street. The occasion attracted many persons well known in musical circles in New York.

An informal musical program was presented in which songs were heard from Miss Turner and Mr. Cavendish, both pupils of Miss Case. One of these was a song, "Love Eternal," the music by Edwin Walker to a poem of Miss Case's; so well was it received that the final verse was demanded. Mildred Dilling, an extremely gifted young harpist, delighted the gathering with a number of solos which she played most artistically. Her command of her instrument is little short of phenomenal and the thoroughly musical quality which she infuses into her playing makes her work distinctive. She was compelled to add several extras.

MISS KLOTZ WINS FAVOR

An Enthusiastic Reception Accorded Soprano at Williamsburgh Concert

Maude Klotz, the brilliant young soprano, was so successful as soloist with the Williamsburgh Sängerbund last December that she was re-engaged this year for its jubilee concert and again distinguished herself, receiving an ovation for her singing.

The program opened with two choral numbers by the Sängerbund, conducted by Dr. Felix Jaeger.

When Miss Klotz appeared for her aria, "Vissi d'Arte," from "Tosca," she was accorded a warm reception by both the audience and the Sängerbund. The aria gave her ample opportunity to show the tonal beauty of her voice and the clarity and volume of her upper register. She was obliged to respond with an encore and by request gave Mabel Daniels's lovely "Lady of Dreams."

Her second group showed the versatility for which she has become known. After a brilliant rendering of Woodman's "Birthday" she gave a delightful interpretation of Franz's "Es hat die Rose sich beklagt" and followed it with Kahn's "Der Gärtner," arousing much enthusiasm, and as an encore she gave "Wenn der Vogel Naschen Will," a charming lyric by Dr. Jaeger, its first public performance.

In the closing number of the concert Miss Klotz sang "Das Lied" by Baldamus with the Sängerbund and orchestra. This number proved to be the most popular of the evening and her sparkling trills and cadenzas were delivered with skill.

NEW ITALIAN BARITONE

Anafesto Rossi to Make Début in Boston and Chicago Opera



Anafesto Rossi, Italian Baritone, Who Is Playing His First Season in Opera in North America

BOSTON, Dec. 14.—Anafesto Rossi, a baritone new to North American audiences, has become a member of both the Boston and Chicago Opera Companies for this season. Just on the threshold of his thirtieth year, after his début here has been accomplished, he will be able to say that he has sung on four continents. Not only is he a welcome visitor at all the leading opera houses of Italy, his native land, as well as in those of Spain, Germany and Portugal, but on two different occasions he has made the rounds of the principal cities of South America and two years ago in far-off Australia he gained many plaudits as one of the leading members of the opera company which Mme. Melba organized for a tour of the Antipodes.

Rossi's voice is said to be of exceptionally sonorous timbre and of extensive range. Furthermore his critics have said that the assurance and finish with which he sings mark him as a thoroughly trained artist. He plays on a great variety of instruments and is said to be exceptionally proficient on the piano and 'cello.

His répertoire embraces nearly all the classic and modern baritone rôles, including those in "Aida," "Il Trovatore," "Gioconda," "Andrea Chenier," "Lohengrin," "I Puritani," "Carmen," "Pagliacci," "Rigoletto," "The Barber of Seville" and "Traviata." At Genoa he created the principal part in Cielo's "Gloria."

Alice Eldridge, the young pianist, recently appeared in an interesting program before the members of the Rossini Club, of Portland, Me., assisted by five members of the club. Miss Eldridge's offerings included the Haydn D Major Sonata, numbers by Chopin and Liszt and the Rudolf Ganz Étude Caprice.

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IMPORTANT MUSICAL WEEK IN WASHINGTON

Recitals by Alma Gluck and Ysaye and Concerts by Local Symphony Orchestra and Chorus

WASHINGTON, D. C., Dec. 17.—Under the management of Mrs. Wilson Greene, Alma Gluck appeared at the National Theater on December 9, and disclosed a voice that while not large, yet charms by its sweetness and flexibility. As an interpreter of songs, Miss Gluck is indeed a complete artist, and above all else she possesses a personality that captivates. The applause was so persistent that she was compelled to repeat several of her numbers, which lengthened her program of nineteen songs considerably; but even at the conclusion of all this the audience clamored for more.

The first concert of the Washington Symphony Orchestra took place at the Columbia Theater, Heinrich Hammer conducting. After many financial drawbacks, this series of performances has been made possible by energetic efforts on the part of the directors. The program was delightful and excellently presented by the organization, which is somewhat enlarged over that of last year. The symphony was that of Franz Schubert, No. 8, in B Minor, which was intelligently interpreted. A portion of the program was a memorial to Massenet, including the Overture to "Phèdre" and "Scènes Hongroises." These gave the orchestra scope for brilliancy, power and delicacy. The soloist was Charles T. Tittman, who gave excellent renditions of the arias "Oh, Isis und Osiris" and "In diesen heil'gen Hallen."

The second concert of the Mary Cryder series, on December 13, at the Columbia Theater, brought to us Eugen Ysaye, the master violinist. Ysaye impressed his audience profoundly with his depth of feeling and the wonders of his interpretation. The audience was big and brilliant and the applause significant of full appreciation. Ysaye was accompanied by Camille Deacreus, a pianist with brilliancy of technic, who was also heard in a group of solos, including a "Reverie Nocturne" of his own.

The Washington Sängerbund was heard in its first public concert of the season on Sunday last. Under the direction of Armand Gumprecht, the society gave several well trained choruses, including the prize song of the Philadelphia Sängerfest. The soloists of the occasion were Marie Kaiser, of New York, and Joseph Whittemore, of this city.

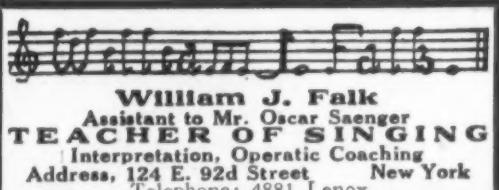
Washington had the privilege of hearing last week its youngest public performer in the person of Madeleine von Unschuld-Lazard, four years old. With precision, considerable technic and no fright whatever she gave the following program: "Alles neu macht der Mai" (volksweise), "Cuckoo, Cuckoo Calls from the Woods" (Lied); an old French air; "So will Sterne am Himmel Stehen" (Lied) and "Bald gros' ich am Neckar" (folksong).

W. H.

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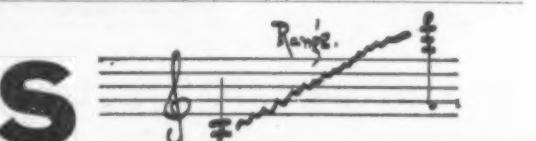
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STARS OF FIRST MAGNITUDE IN BOSTON

Ysaye, Godowsky and Elman Among the Week's Musical Visitors—Dr. Muck and André Caplet in Sick Beds—New 'Cellist Conducts Symphony Orchestra

BOSTON, Dec. 15.—Eugene Ysaye played for the first time in eight years in this city this afternoon at the Boston Opera House. The house was packed to its capacity and Mr. Ysaye was found in a great mood. As Mr. Caplet, who has conducted all of these concerts at the Boston Opera House had been taken ill two days previous, Horace Britt, 'cellist of the Opera Orchestra, and Anthony Dubois, accompanist, were the conductors. Mr. Dubois's accompaniment was not of a character to assist Mr. Ysaye materially, yet the violinist gave a most stirring performance. The audience sat spellbound at the sound of his instrument and broke into shouts and applause when he had finished. Great violinists visit us now and then; in fact, rather often, but when a man of this stature appears, he looms over the heads of the majority of his colleagues and then it is the part of the reviewer to lay aside his tape and his rule and listen with all his ears. The man's very technic is his own, and his tone is the tone of ten—of ten violinists of the first importance. In this tone there are all the colors, all the nuances. It is not wonderful that the audience went wild, that Henry Russell and Mary Garden in one box were splitting their gloves or their palms and that in another box two of the best known musicians of the city were shouting "Bravos!" Most of the connoisseurs of the city were present. The orchestral numbers were the overture to Chabrier's "Gwendoline" and Berlioz's "Marche Hongroise" from "Faust," conducted by Mr. Britt, and Saint-Saëns's "La Jeunesse d'Hercule," which substituted for the "L'Après-Midi d'un Faune," was intolerably boresome.

The results of the two Sunday afternoon concerts were fully as astonishing as those of the week previous. Then, as the matter was reported to MUSICAL AMERICA, there were record-breaking audiences, not at one of these institutions, but at both. This afternoon the same situation developed, so that again more than 5,550 heard serious

music and great performances on Sunday afternoon.

Mr. Elman's program offered the old virtuoso Concerto in F sharp Minor of Ernst; Beethoven's Sonata for Violin and Piano, in F Major; pieces by Chopin-Sarasate, Hummel-Burmeister, Sammartini - Elman, Brahms-Joachim and Paganini's "I Palpiti." Mr. Elman's talents and virtuosity are too well known to require description at this date. He has gained an exceptionally numerous and enthusiastic following in late years. I am informed on good authority that his playing was exceptionally vivid and musicianly on this occasion. At any rate the public gave ample testimony of its enthusiasm. When the program had come to an end Mr. Elman was recalled for nearly fifteen minutes—an inexcusable imposition on the part of the public toward an artist who had labored worthily and given of his best.

Godowsky with the Boston Orchestra

A concert which was memorable indeed was that of the Boston Symphony Orchestra on the 13th and 14th. Leopold Godowsky was the soloist and he had not been heard in this city for many years. He played the G Major Concerto of Beethoven. Mr. Godowsky interpreted a work of art which stands by itself, unique in the literature of the piano, with a simplicity and reverence and utter abnegation of self—if we accept, possibly, his formidable and richly worked out cadenzas—that made his performance the greatest performance of this work which has been heard in Boston in years. In this utter simplicity lay the really colossal mastery of the performance. Each note, phrase, division was inevitable in exposition. There was a mental grasp of iron. Mr. Godowsky had often been reported in late years as especially a technician. It seems to me that the truth was never more inadequately represented. Needless to say Mr. Godowsky's technic is practically flawless, but it is entirely a means, not an end. Mr. Godowsky's playing, which was, if anything, finer on Saturday evening than on Friday afternoon, will always be remembered by those who at-

tended. He was recalled, and with enthusiasm, and yet many artists have given performances not to be spoken of by the side of this one and have received more public appreciation. It is better that this art should be reserved for the delight of the few rather than the excitement of the many.

Dr. Muck III

By a curious coincidence Dr. Muck, at Symphony Hall, and André Caplet, at the Opera House, were both taken ill, and with allied ailments, on the same day. Dr. Muck was taken with an attack of tonsilitis two days before the concert. Mr. Caplet was replaced temporarily by Charles Strongy, one of the assistant conductors of the Boston Opera and uncommonly able as a musician, and Dr. Muck handed his baton to Otto Urack, who has recently been spoken of in MUSICAL AMERICA. Mr. Urack has now the official title of "Assistant Conductor" of the Symphony Orchestra. He is also one of the first 'cellists. He replaced Dr. Muck at very short notice. He had an important concert to direct. The orchestral pieces were Reger's "Concerto in the Old Style" and Borodine's Second Symphony, both works being played in Boston for the first time. Both have been heard elsewhere in this country previous to the Boston performances. They made an excellent impression, for Reger's work has much force, humor and moments of ideal and unexpected beauty. The themes of the first movement are lusty and are well contrasted with more delicate counterpoint. The slow movement begins, at least, in a most beautiful manner; the finale is an orgy of brilliant counterpoint. Borodine's symphony is splendidly Oriental, barbaric, strong and full of color. It is not too solid a structure but is exceedingly interesting, and the scherzo, especially, is a gem of Orientalism. Mr. Urack conducted competently and modestly. He read the music with breadth and sympathy—a sympathy which was felt equally in the music of the Russian and the German. He was recalled at the end of the concert.

OLIN DOWNES.

New Contralto for Anderson Bureau

Alice Moncrieff, contralto soloist at the Temple Beth-El, New York, has come under the management of Walter Anderson. Mrs. Moncrieff is described as an experienced singer, of lovely voice, pleasing manner and superior musicianship.

PI TAU KAPPA MUSICALE
Seven New York Artists Present Program for Society

The Pi Tau Kappa Club gave its last musicale in New York on the evening of December 10. The artists appearing were Lillian Eubank, mezzo-soprano; Lewis M. Hubbard, pianist; Davol Sanders, violinist, and, assisting in the Chopin-Nicodé Concert allegro Winifred Richardson, pianist, and a string quartet consisting of Davol Sanders, Arthur Knowles, Charles N. Drake and Canute Pahline. Florence McMillan was the accompanist for the evening.

Miss Eubank, who was heard in the "Don Carlos" aria and a group of songs, did her best work in the aria. She has a dramatic voice and excellent enunciation. Lewis Hubbard, the new director of the Lachmund Conservatory, is a pianist who is well supplied both technically and musically. He played with a broad style and his phrasing was clarity itself. Davol Sanders played a Sinigaglia Rhapsodie with a mellow tone and an absolute command of the many special technical features which this composition demands. Miss McMillan gave another evidence of her exceptional abilities as an accompanist and provided adequate support in all of the numbers. Among the guests were over a hundred well-known musicians and lovers of music.

Chopin Numbers Feature of Szumowska Recital in Boston

BOSTON, Dec. 16.—Antoinette Szumowska gave one of her delightful lesson-recitals in Steinert Hall on Saturday afternoon before a large gathering. As is her custom Mme. Szumowska gave an outline of each number, playing little snatches in illustrating her talk, then played in her usual good style the entire program. She gave the following numbers:

Mendelssohn's Song without Words (G Minor, No. 46), and Scherzo, E Minor; Schumann's Phantasiestücke, Des Abends, Aufschwung, Warum, Traumeswirren; four numbers by her countryman, Chopin, including Nocturne, B Major, op. 62, No. 1; two Mazurkas, op. 6, No. 2, and op. 33, No. 2; Valse, E Flat Major, and Scherzo, B Flat Minor.

The Chopin numbers Mme. Szumowska interpreted with authority and an insight into the composer's innermost meaning.

E.

TO THE POINT

(New York Evening Mail)

Mr. Cairns sang without rehearsal and acquitted himself with great credit, especially in the aria "The People That Walked in Darkness," in which his diction was unusually clear. His voice is fresh and he puts a fine spirit into whatever he does.

(Pittsburgh Post)

Mr. Cairns gave satisfaction through the quality of his interpretation. In the difficult solos requiring florid execution, he displayed a thorough technical command of his work.

(Providence Journal)

Mr. Cairns' voice has volume and a robust dignity that fits well "The Messiah" music. He also delivered the text effectively.



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LÉON RAINS

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One of Rains's Remarkable Notices

There could be surely only one feeling among those who were present at the concert of the Royal Saxon Kammersänger, Léon Rains—a feeling of unbounded respect for the personality of the artist, which has enabled him by assiduous application to build up his art into one harmonious whole. Such artists

as Léon Rains are in the minority. We badly need them in these days of puffed up amateurishness and artistically draped superficiality. They are like an oasis in the desert of mediocrity and semi-culture—a goal worth striving for by those who aim at the highest, but a discouragement for those who revel in mere vocal gymnastics. Even those who prefer the lyrical Rains to the declamatory Rains are spellbound by the powers of the artist, whose colossal, genuine bass has just that flexibility, polish and purity in all parts of its compass (so rarely to be found among operatic singers) which cause him to stand out from the dead level of ordinary concert singers. And this noble instrument belongs to a being who really lives for his art, and who, with a fine understanding, lays bare every shade of meaning of both composer and poet. Rains is, by reason of his great gifts, called to be the mediator between creator and created. A flash—and singer and hearer are lifted above the everyday world, away into the sanctuary of art, which speaks to us most clearly in music. The expression of the eye, and the facial expression, combine with the voice in producing thoroughly convincing impression, an impression which remains with us, and which gives to Léon Rains' art something so infectious and dignified. The singer's cultivated and powerful instrument makes its best effect in those songs in which the lyrical predominates. He therefore treated both the Händel excerpts in just the right style. I have heard Schubert's "Der Wanderer" many times, but seldom so beautifully sung and with such heartfelt expression as by Léon Rains. Taken all in all, a magnificent concert.—Braunschweiger Allg. Anzeiger, November 1, 1911.

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PARIS PROGRAM FOR AMERICAN COMPOSER

A Concert Devoted Entirely to the Compositions of Campbell-Tipton

Bureau of Musical America, Paris, 5 Villa Niel, December 3, 1912.

A CONCERT of unusual interest to Americans was given last night in the large auditorium of the Students' Hotel, filled to overcrowding with an attentive au-

dition of the well-known "Spirit Flower" moved many to tears.

Paul Loyonnet, one of the best known of the French pianists, gave magnificent interpretations of the "Sonata Eroica," the new suite; "Four Seasons" and a third group consisting of the "Legends, Nos. 1 and 2," "Nocturnale," "Matinale" and "Octave Etude," of which the "Nocturnale" and "Octave Study" had to be repeated. Loyonnet is interesting himself in the works of our compatriot, and he has the "big" style necessary to their rendition.

Imre Pillitz, a Hungarian, played the "Suite Pastorale" for violin and piano, with the composer himself, and was revealed as a temperamental violinist with a warm, voluptuous tone and brilliant technic. He was at his best in the beautiful *Andante* movement, but the last movement, full of scintillating passages and contrasting

LHÉVINNE'S FAREWELL PARIS CONCERTS

Pianist Makes Two Highly Successful Appearances—Lucile Stevenson Sings at Charles W. Clark's Musicale—Thuel Burnham in an All-Schumann Program—Oscar Seagle's London Success

Bureau of Musical America, Paris, 5 Villa Niel, December 5, 1912.

JOSEF LHÉVINNE gave two very successful recitals here recently at the Salle Gaveau. The first appearance took place with the Lamoureux Orchestra at the weekly concert given by M. Chevillard, the noted conductor. Josef Lhévinne played the Liszt Concerto. The opening was very brilliant and full of sonority, the *andante* was admirably phrased, the scherzo was rendered with great delicacy of touch and in fine detail, and the virtuoso displayed remarkable execution in the *finale*.

For his recital appearance, also at the Salle Gaveau, before a crowded audience, Mr. Lhévinne displayed wonderful virtuosity. The public applauded him enthusiastically from beginning to end and he had many recalls. The program:

Bach-Liszt, Fantaisie and Fugue in G Minor; Mozart, Pastorale Variée; Beethoven, Sonata in E Flat, op. 81; Schumann, Carnaval; Chopin, Polonaise in F Sharp Minor, Impromptu in G Flat Major, Etude in B Minor; Balakirev, "Islamay," Oriental Fantasy.

The first number on the program was interpreted with masterfulness and with fine effects of tone-coloring. The Mozart selection was played with great finesse and wonderfully soft tones. Lhévinne's greatest success was, however, his interpretation of Beethoven's Sonata and Schumann's Carnaval. He displayed remarkable virtuosity in these numbers. The final selection furnished the pianist with a very good opportunity for displaying his wonderful skill and facility of execution.

Charles W. Clark's Reception

Charles W. Clark, the distinguished American baritone, gave a very successful and well attended reception in his Paris studio last Sunday. Lucile Stevenson, an old pupil of Mr. Clark, and one of the foremost American sopranos in the West, gave a delightful program of song, including the following selections: "Zueignung," Strauss; "Am Bach," Dvorak; "Du bist wie eine Blume" and "Auf einen Jengen Rosenblatt," Schwab; "Il pleure" and "Fantoches," Debussy; "Rimes Tendres" and "La Lettre," Aubert. American composers were well represented, Miss Stevenson singing, "Ah! Love but a day," Beach; "Long Ago," MacDowell; "Ecstasy," Rummel.

Among those present were Maitre and Mme. Labori, Mme. Santos-Suarez, Dr. and Mrs. Younger, Mr. and Mrs. Walter Buckner, Mrs. M. Story, Mrs. J. Hamilton Lewis, Miss Fenton, Minnie Tracey, Mrs. Reynolds.

Another pupil, Sophia Charak, a Boston soprano, sang at a soirée given at the home of B. J. Shoninger, president of the American Chamber of Commerce of Paris, last week. Miss Charak has been engaged to sing again at this home on December 10 and at the home of Mrs. S. James on December 21.

Charles W. Clark will leave Paris on December 5 to fill engagements in England and Scotland. Not only is Mr. Clark busy with concert dates but with a large class of pupils.

Thuel Burnham Recital

Thuel Burnham gave the second of his recitals this season Sunday in his Paris studio.

There was a very large attendance and much enthusiasm was displayed over the Schumann program, which comprised: "Papillons," "Nachstücke," "Grillen," "Vogel als Prophet" and "Carnaval." The pianist fairly surpassed himself and showed that he is a Schumann player *par excellence*. His rendering of the "Carnaval" was a veritable *tour de force* executed with a brilliancy and power that literally took the

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audience by storm. Burnham has that rare gift of gripping and holding his public from the first note to the last and on Sunday, with half the audience standing, there was a reverent silence throughout every number.

Eminently musical was the reading of "Papillons," which Mr. Burnham played with most beautiful repose and poetic insight. In the "Nachstücke" one could almost imagine oneself listening to the most divinely toned harp. For many, too, the gem of the program was "Vogel als Prophet."

Among those in attendance were the American Consul-General and Mrs. Frank



Lucile Stevenson, American Soprano, Who Has Just Made a Successful Appearance in Paris

H. Mason, Mrs. David Jayne Hill, Mme. Salzmann-Stevens, M. and Mme. Criticos, Minnie Tracey, Mr. Holman-Black, Mr. and Mrs. Holman Campbell-Tipton, Mr. Shattuck.

Oscar Seagle's London Program

Oscar Seagle, the distinguished American baritone, who has made Paris his home, has just given a very successful song recital at Aeolian Hall, London. His program comprised the following interesting numbers:

"Non più andrai," Mozart; "Il mio bel fuoco," Benedetto Marcello; "L'amour de moi" and "Chanson à danser," French songs of XVIIth century; "Automne" and "Fleur Jetée," Fauré; "Phydlle," Duparc; "Recueillement and Mandoline," Debussy; "Eros," Grieg; "Zwei Zigeuner Lieder," Dvorak; "Ständchen," Brahms; "Der Frühling nacht," Rachmaninoff; "Till I wake," Van Nuys Fogel; "Let Miss Lindy Pass," Winthrop Rogers; "A Memory," Blair Fairchild; "Ecstasy," Walter Morse Rummel.

Oscar Seagle has a very fine voice, great skill and technic and unerring feeling for style, and with these assets he got through his exacting program with conspicuous success. He phrases uncommonly well, his delivery is even and full of warmth and his style of singing is unusually light for a heavy baritone.

Mr. Seagle, as a London critic expressed it, "should be a singer with a future on account of his interpretative ability, which is above the average." He has now returned to Paris, where he has resumed his duties as a teacher of singing. Miss Peterson, one of Mr. Seagle's pupils, has just given a remarkably successful performance of *Manon* at the Opéra House of Bordeaux.

DANIEL LYND BLOUNT.

Chabrier's Admiration for Wagner

One night at the Paris Opéra, during a performance of "The Valkyrie," he Chabrier prevented me from hearing a note of the music drama, writes Robert Brusel, constantly elbowing me to draw my attention, analyzing the music for me, overpowering me with technical details, which he punctuated with interjections of admiration. The difficulty of restraining his enthusiasm was shown in his books. His edition of Wagner, which I preserve preciously as a gift from his family, bears in the margins strokes of the admiring pencil. On each page there is an exclamation point, or "How beautiful!" or "Admirable!"

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WILLIAM HINSHAW'S RISE TO FAME

FROM a rather humble beginning as the leader of a brass band in his native town in Iowa to the post of basso at the Metropolitan Opera House is the record of advancement in artistic achievement held by William Hinshaw.

Mr. Hinshaw lived most of his life in Chicago. He comes of a musical family, his grandmother, who was a French lady, having been an operatic artist. He showed a musical talent in very early life and is said to have started his career by organizing and conducting a brass band when he was fifteen years old, himself playing the cornet. He was educated at a college at Valparaiso, Ind., and has received degrees of Doctor of Philosophy and Doctor of Music. During his university course he in-

terested himself in and directed the college band. It was then that he discovered the value of his voice. He went to Chicago and studied singing under Marescalchi, formerly a member of Maurice Grau's company. With Mr. Marescalchi he studied and worked up his Italian répertoire. He sang English opera with Savage for three years and then went to Germany, studying in Frankfort with Bellvidt, who was a teacher of Van Rooy, and to whom Mr. Mottl, who had heard Mr. Hinshaw sing, recommended him. Returning to America he devoted most of his time to concert and oratorio work, although one year he organized and managed with success an operatic company in Chicago. Mr. Gatti-Casazza heard Mr. Hinshaw sing and at once made a three years' engagement with him for the Metropolitan Opera House. Mr. Hinshaw is hardly out of his thirties.

ROSALIE THORNTON'S RECITAL

Boston Pianist Displays Worthy Attainments at MacDowell Club

Before a group of members of the MacDowell Club, New York, Eleanor Rosalie Thornton, a young Boston pianist, assisted by Anna Loev, soprano, gave a short recital on Tuesday afternoon of the present week.

Miss Thornton essayed a group of Chopin pieces, containing the E Major Etude, Preludes in C Major and Minor, Nocturne in C Minor and Ballade in A Flat and three other pieces, Liszt's D Flat Etude, Brahms's Intermezzo in E Flat, op. 117, and Heinrich Gebhard's "Etude Cascade." Her playing is admirable in many ways, showing first of all a firm grip on her material; she has poetry, which she displayed to advantage in the ballad and the sense of rubato so necessary in Chopin she has also made her own. The C Minor Nocturne, the finest of all in the form, was played with compelling intensity, though a slower tempo would have made it even more effective. Miss Thornton is, however, an artist who will bear watching, for she already evinces those qualities which make a pianist of note.

In Miss Loev, a gifted soprano recently returned from abroad, where she has been

studying under the auspices of the MacDowell Club Fund, there is also much to praise. Her offerings were a "Freischütz" aria and a song in German, in both of which she disclosed a voice of beauty and excellent enunciation.

Walter L. Bogert was in charge of the recital and announced the numbers from the platform, making the occasion enjoyable through its informal nature.

A. W. K.

Quesnel Soloist with Quebec Orchestra

QUEBEC, Dec. 9.—Albert Quesnel, the Canadian-American tenor, was the soloist at the last Symphony concert of the Quebec Symphony Orchestra. He was heard in an aria from "Mignon" and two other selections. A lyric tenor, Mr. Quesnel sang with charming style and finesse, with sympathetic tone and perfect enunciation. He had to respond to several encores.

Frieda Siemans with Kneisel Quartet in Brooklyn

The Kneisel Quartet at Memorial Hall, Brooklyn, on December 13, scored that decided success customary with this noted group of artists. Haydn's Quartet in D, Beethoven's Quartet in E Minor and Schumann's Quintet in E Flat Major, with Frieda Siemans at the piano, were given a masterly interpretation.

G. C. T.

GREAT SUCCESS OF
Putnam Griswold
AS "MEPHISTOFELES"

at ROYAL OPERA, Berlin
METROPOLITAN OPERA CO., in Atlanta, Ga.

Berliner Tageblatt.—Quite extraordinary was the Mephisto of Herr Griswold. It is altogether astonishing with what complete sovereignty he controls his representation. The acting is so masterly worked out, even to the smallest detail, that the figure is of never-ceasing interest to the hearer. The individual means of expression with which the character is embodied, is so intelligently thought out, that it never fails to be of the deepest effectiveness. The vocalization and declamation are faultless.

National Zeitung.

A wonderful vocal performance offered by Mr. Griswold as Mephisto, whose acting has also improved mightily, especially in the second act. The manner in which he plays the scene against the lifted crosses of Valentine and his companions is quite extraordinarily effective.

Norddeutsche Allgemeine Zeitung, Berlin.—We saw Mr. Griswold for the first time as "Mephisto" and he pleased us well. His interesting dramatic conception of the rôle is not to be denied, and his magnificent voice is a joy from beginning to end.

Atlanta Journal.—The surprise and

delight of the evening came in Putnam Griswold, who filled the rôle of Mephisto in a style that proved his title as one of the Metropolitan's greatest basses.

A six-footer, weighing 200 lbs., yet so lithe and deep-chested that his figure seems perfectly proportioned.

Griswold was as handsome a devil as one might hope to find in all Hades. It was his big rôle and his opportunity to "make good" with Atlanta music lovers, and it is a pleasure to record that the big American did "make good" in the fullest sense of that all-comprehensive phrase. — April 27, 1912.

Atlanta Constitution.—"In Putnam Griswold's basso are combined three qualities which are seldom seen in company—volume, sweetness and flexibility. To these might be added another quality—even-

ness. The voice was as fine in its high as in its low register."—April 27, 1912.

Atlanta Georgian.—"Putnam Griswold was Mephisto, which he sang with all the sardonic humor which it demands. He was a real devil, gloating over the weakness of mortals."—April 27, 1912.

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The Sun: Paul Kéfer played beautifully with lovely tone and poetic expression.

The Evening Post: Praise is due to Paul Kéfer for his performance of the 'cello solo.

Evening Sun: The dream of "Dulcinea" and death of "Don" were very touchingly played by Paul Kéfer.

The Globe and Commercial Advertiser: The 'cello solo was played exceedingly well by Paul Kéfer.

The Evening Mail: . . . "Don Quixote" . . . in which Paul Kéfer secured excellent effects.

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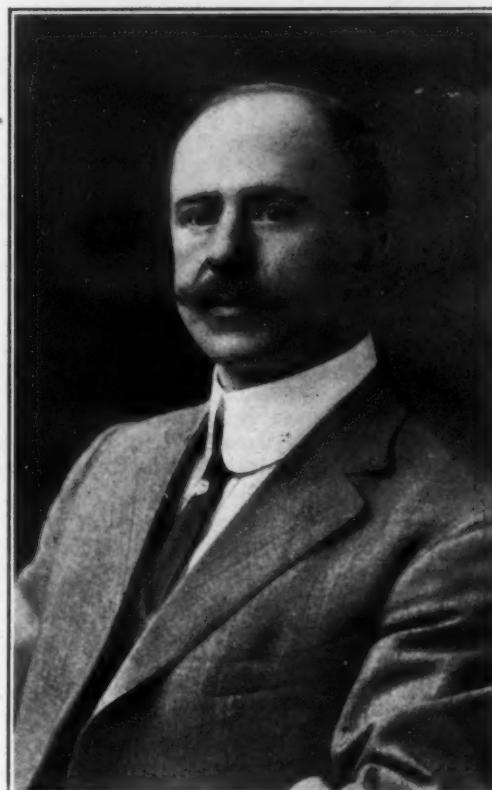
Henri Leon Le Roy the Soloist in an Ungrateful Score by Debussy

THOSE who felt last season that Josef Stransky, the then new conductor of the New York Philharmonic Society, was neglecting the music of France, must have rejoiced on Thursday evening of last week when his program contained items by that most modern of moderns, Claude Debussy, in the nature of a new Rhapsody for Clarinet and Orchestra and the First Suite "L'Arlésienne" of Bizet. The other numbers were an unfamiliar Serenade for Strings, Op. 22 of Dvorak, and Tschaikowski's Fifth Symphony, which rivals the "Pathétique" in popularity.

As to the Debussy rhapsody one can find only praise for Henri Leon Le Roy, who undertook the solo part and performed it in a most finished manner. The work tells us little that its composer has not expressed before, and, in fact, has expressed more eloquently. There is little substance in it, and yet there are lovely effects, shimmering muted strings, bell-like harp harmonics, and the like. No definite impression was made by it, and the applause was intended only to extend appreciation to Mr. Le Roy for his artistic playing of ungrateful music and to Mr. Stransky for his zealous treatment of the score.

Dvorak's Serenade for Strings—no one has yet made it clear why composers insist on calling suites for string-orchestra "serenades"—is pleasing music, and gave the excellent string-body of the Philharmonic ample opportunity to exhibit its sonority of tone, its general smoothness and its technical virtuosity. It was worth a hearing, however, though one may be hesitant as to whether it will ever become a répertoire piece. Bizet's music has not had a more brilliant presentation in some time than that which Conductor Stansky gave it. Mr. Stransky knows well how to obtain climaxes, and the Bizet music gave him a chance to rise to the heights.

Mr. Stransky's reading of the Tschaikowski work was emotional without being morbid. Would that more conductors



Henri Le Roy, Solo Clarinetist of the Philharmonic Orchestra

would make it their business to distinguish between these two qualities! There is much in Tschaikowski that is of the highest inspiration, but there is also considerable that might justly call down the wrath of the gods. This it is the duty of a conductor to keep in the background, and Mr. Stransky did so admirably. His reading of the slow movement was an attainment of which any leader might be proud, and his handling of the other movements was likewise noteworthy.

A. W. K.

Another Mexican Success for Bonci in "Mignon"

MEXICO CITY, Dec. 9.—Alessandro Bonci concluded the first part of his engagement here by appearing as *Guillaume* in Thomas's "Mignon." As usual when he sings the Arbeu Theater is crowded to its

capacity. Mr. Bonci's voice, perfectly suited to the music of Thomas, made a most effective appeal. His "Addio Mignon" and "Ah, non credevi tu" had to be sung over again and his ringing, well sustained high C in the "E salva," at the end of the third act, made the audience rise to its feet. Mr. Bonci earned many curtain calls at the end of each act and was the recipient of flowers and valuable presents from enthusiastic subscribers of this first part of the season.

After appearing in a few performances at Monterey and Guadalajara Mr. Bonci will make his re-entrée into Mexico City, singing *Johnson* in Puccini's "Girl of the Golden West" for the first time in his career.

TINA LERNER AS EXEMPLAR

Success of Portland Recital Causes Repetition for Students

PORLAND, ORE., Dec. 11.—The Portland Musical Association gave its first concert last Monday evening, presenting Tina Lerner, the pianist. The term "success" would give an inadequate idea of the ovation which was tendered to this wonderful little artist. That the concert was a financial success was proved when the management announced that Miss Lerner had been engaged for a complimentary matinée recital on Wednesday afternoon. Invitations were issued to teachers, students and their friends, who were thus given an opportunity such as has never before been offered in this city.

Mrs. Rose Coursey Reed, on Tuesday evening, presented Maurine Campbell, Dorothy Lewis and Oscar Woodfin in a vocal recital. They were assisted by Mrs. Reed's two choruses, the Treble Clef Club and the Tuesday Club, both of which do splendid ensemble work. The soloists were well received.

Other events included a lecture by Evelyn Horton before the Monday Musical Club on "Foundation Work from a Musical Standpoint" and a vocal recital by Mrs. H. H. Urdahl at her Rose City Park residence.

H. C.

Kitty Cheatham's Matinées

Kitty Cheatham, the popular *diseuse*, will give her annual New York holiday matinées at the Lyceum Theater on Fridays December 27 and January 3.

WERRENRATH IN ANN ARBOR

Baritone Arouses Much Enthusiasm—Ganz Equally Favored

ANN ARBOR, MICH., Dec. 10.—Reinald Werrenrath, one of the most delightful of American singers, gave a song recital before a big audience in University Hall Friday evening, the third recital in the Choral Union series. His program exploited the more popular type of song, but he gave each number well, the beauty of his voice and the sincerity of his art making him peculiarly fitted to sing a program of this sort. Mr. Werrenrath found instant favor in the group of English and Irish folk songs with which the program opened and which were sung with rare humor through a group of unfamiliar Grieg songs and several of Arthur Whiting's Indian songs, to the closing group of a few of the best English songs. So enthusiastic was the applause when he had finished that he found it necessary to add another number, giving "Dann Deever" with splendid dramatic effect.

Last week the eminent Swiss pianist, Rudolph Ganz, gave a piano recital in this city, and a most wonderful example of the art of pianoforte playing it was. Everything Mr. Ganz does is technically superb, and his playing is full of gorgeous tonal effects, while his interpretations are deeply thoughtful. That such Chopin playing has seldom if ever been heard before in this city was the verdict of every musician present.

I. R. W.

Peabody Students Plan Scholarship in Memory of O. B. Boise

BALTIMORE, Dec. 16.—Students of the Peabody Conservatory of Music are planning for the establishment of a scholarship in harmony and composition at the conservatory as a memorial to the late Otis B. Boise, who had been instructor of these branches at the institution for eleven years.

W. J. R.

Ithaca Director Made an Associate of Royal Academy

Eric Dudley, musical director of the Ithaca Conservatory of Music, Ithaca, N. Y., and head of the vocal department in that institution, was recently made an associate of the Royal Academy of Music, London, and is now entitled to the use after his name of the letters A. R. A. M.

Edmond CLÉMENT

The Distinguished French Tenor

In America until May 1913

In America September 1913—May 1914

A few of the New York notices after his appearance with the New York Symphony Orchestra in the Massenet Memorial.

N. Y. American—

Mr. Clément's rendering of the "Dream" from "Manon" was an example of discretion, taste and skill. The most applauded of our tenors might have learned some useful lessons if he had heard it sung. Mr. Clément did not shout the composer's fancies. He murmured them. His phrasing and expression, which means more than tonal richness in French music, were, as usual, exquisite.

Evening Post—

Edmond Clément, who is one of the greatest artists now before the public, drew a large crowd to Aeolian Hall. Mr. Clément was greeted enthusiastically and he was at his very best. Every tone was a delight. Both of his numbers were repeated.

New York Sun—

Mr. Clément sang airs from "Manon" and "Werther." Mr. Clément is a past master in the interpretation of this kind of music and he aroused the enthusiasm of the audience.

New York Times—

His singing of the "Manon" air is an unalloyed delight; it is singing of the highest type of its kind.

N. Y. Tribune—

M. Clément, whose refined art has delighted our operagoers, sang airs from "Manon" and "Werther"—sang them with such finished art, such exquisite diction, that he was compelled to repeat them both.

New York World—

Edmond Clément, who had been coached by Massenet himself, sang arias from "Manon" and "Werther." He sang them so well that the audience compelled him to repeat them. Clément's style and work is familiar to New Yorkers, and, as always, he yesterday afforded his listeners much pleasure.

New York Globe—

No one, seemingly, can sing them today quite as M. Clément does, and he had to repeat the "Manon" and "Werther" arias.



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—Photo by E. Chickering, Boston.



Arthur Troostwyk, violinist, played two of his own compositions at the concert of the Yale University Orchestra.

Tina Lerner opened the series of artist's recitals at Wellesley College and was enthusiastically applauded and cheered by 1,500 students.

Ellis Levy, the violinist, gave a fine recital last week in St. Louis at the Wednesday Club, assisted by Mrs. Lillian Kauffman, contralto.

An all-reed and wood wind instrument orchestra has been organized by Portland, Ore., professional musicians with M. Palacio as director.

Pupils of the Virgil Conservatory, New York City, gave a recital in Christ Lutheran Chapel at York, Pa., on December 12. They were assisted by Mrs. A. M. Virgil.

The Longy Club, composed of wind instruments from the Boston Symphony Orchestra, offered a fine program of chamber music in the third concert of the Smith College course.

At Glen Eden-on-the-Hudson, N. Y., Mrs. Franseka Kasper Lawson, the Washington soprano, opened a season's tour with a program composed of French, German and English numbers.

Leo Fall's operetta, "Der Fidele Bauer," was given its American première, on December 11, by the German Stock Company at the Pabst Theater, Milwaukee, the production being in the original language.

At the Golden Jubilee banquet of the Brooklyn Sängerbund the Arion chorus, under Arthur Claassen, and the Sängerbund, directed by Frederick Albeke, were prominently active in the program.

Elizabeth Vogel gave a beautiful program of organ numbers at New Albany, Ind., on December 8, assisted by Ruth Shrader, violinist; Nell Lemmon, soprano, and the quartet of the Third Presbyterian Church.

Mme. Marcella Sembrich and Pasquale Amato are the singers engaged for the opening of the new Springfield, Mass., municipal auditorium on February 18. Leopold Stokowski and the Philadelphia Orchestra will also appear.

B. C. Pentz, of Philadelphia, has been chosen director of the York, Pa., Opera House Orchestra to fill the vacancy caused by the accidental death of Charles Krodel of Columbia. Mr. Krodel was in charge of the orchestra for three years.

Laura Sedgwick Collins and Mrs. Sherwood Hard held a reception December 14, in the studio of the former, in New York, and Mrs. Hard sang Scotch ballads and old French pastoral songs in costume. She also sang several negro melodies.

The Apollo Musical Club of Janesville, Wis., gave its third recital of this season December 2. Enrico Palmetto, the Danish tenor, scored a success with his singing of a well-selected program of English, Danish, German and Italian numbers.

Mrs. John W. Minturn, of No. 13 East Sixty-ninth street, New York, gave a musical at her home on December 11, in which the principal artist was Edward N. Morris, the sixteen-year-old pianist, who played at the White House recently.

Emily Cleve, violinist, last week made her first appearance in Omaha since returning from a long period of study abroad, her recital proving her to be an artist with a big technic, a fine tone and poetic feeling. She was accompanied in a musicianly manner by Martin Bush.

In the first of a series of faculty recitals of the Marquette University Conservatory of Music, given in Milwaukee on December 9, Mrs. Iva Bigelow Weaver, soprano; Ralph Rowland, violinist, and Robert Adams-Buell, pianist, presented a program which was highly appreciated by the crowded house.

A song recital was given recently by Miss Jefferds, soprano; Mme. Fournier, contralto, and Mr. Armstrong, accompanist, in Providence at Churchill House. Miss Jefferds and Mme. Fournier are pupils of Harriet Eudora Barrows.

Wilhelmina Baldwin, the new director of music at the Worcester, Mass., Domestic Science School, gave a program for the students, assisted by Cora Whitney Davis, violinist; Charles I. Rice, baritone, and Mary C. Starr, accompanist.

Gertrude Karl, the Newark, N. J., contralto, has been giving a series of recitals in the Newark public schools under the auspices of the Board of Education. The programs were devoted to modern music, sung in German, Russian and English.

Under the direction of John deP. Teller, Mendelssohn's "St. Paul" was sung by the choir of Trinity Church, San Francisco, on December 8. The soloists were Carrie Brown Dexter, soprano; Eva H. Gruninger, contralto; George Bowden, tenor, and William Wright, Jr., bass.

A delighted audience heard the December concert of the Louisville Quintet Club. With the return of Mrs. Whitney, the pianist, the club was at its best, the numbers being Quintet in F Minor, Brahms; Quartet op. 59, No. 3, Beethoven, and Piano Trio, op. 4, Eduard Schütt.

Before the Saturday Club of Sacramento, Cal., Mrs. Edward Wahl, Edith Hammer, Florine Wenzel, George Swaine, Mrs. George Swaine, Luella Martin, Anna Davis and Zulettia Geery appeared in a vocal and instrumental program made more interesting by brief program notes.

C. Winfield Richmond presented his pupil, Carol Hamm, a child pianist, in a recital at Bangor, Me., on December 11, assisted by Bateman Edwards, a boy soprano. The piano program included two movements of the Mozart D Major Concerto, with Mr. Richmond at the second piano.

The Schellschmidt-Carman Trio gave the first concert of its series in Indianapolis with a program which included the Shubert B Flat Trio, op. 99, the "Walzer Märchen" by Eduard Schütt and a Suite for violin and piano by Goldmark, op. 11, played by Adelaide Carman and Bertha Schellschmidt.

Violin and piano pupils of Frederick Weld Flint and Anna Busch Flint recently appeared in the fifth of a series of musicals at the Flint studio in Schenectady, N. Y., while Mr. Flint's Glens Falls pupils offered an interesting violin program in that city.

Dr. Ion Jackson, the New York tenor, and Rena Wills, the Akron, O., organist, recently gave a joint recital in Akron, Dr. Jackson being especially successful in his songs in English, while Miss Wills excelled in the Andante from Widor's Fourth Symphony and the "Vorspiel" from "Lohengrin."

Under the direction of Frank A. Beach, "The Chimes of Normandy" was produced with almost professional excellence at the State Normal School, Emporia, Kan., the principal parts being played cleverly by E. Floy Schumacher, Abigail Dowden, Dr. J. R. Jewell, E. J. Lewis, W. C. Foote and Eric Larson.

The New York Singers' Quartet, composed of Cora Guild, Mary Lansing, Edwin Orlo Bangs and Frederick Hastings, appeared in a concert at the Roseville Methodist Episcopal Church, Newark, N. J., on December 16, assisted by Cornelius Jackson, violinist, and with Roy J. Cregar as accompanist.

Before a large gathering the United Singers of Hudson County, N. J., a chorus of men's voices of which Louis Koemmenich is conductor, unveiled the "Schumann Monument" in Jersey City directly opposite the Dickinson High School on Sunday afternoon, December 15. This was the prize which this chorus won at the National Sängerfest at Philadelphia last July, when it received all the counts, no point being lost in the decision.

The Boston Philharmonic Orchestral Club, under the direction of J. W. Crowley, has returned from a successful three weeks' trip, covering the principal cities in Ohio, Indiana and West Virginia. Clara Sexton was the soprano soloist with the club.

Gaul's "Holy City" was sung on December 8 at the Plymouth Church, Worcester, Mass., by the volunteer chorus, assisted by Miss Cambridge, Mrs. Sharp, Mr. Rousseau, Mr. Hopkin, Dr. A. J. Harpin, the choral director, ably conducted the assisting orchestra.

At the annual meeting of the Music Teachers' National Association, at Vassar College, Poughkeepsie, N. Y., from December 30 to January 2, there will be the usual number of papers read by prominent musicians and recitals by Tina Lerner and Mme. Carrie Bridewell.

On account of the lack of the necessary patronage and the lack of a guarantee fund to meet the deficit, the Sunday afternoon concerts in the Auditorium in Milwaukee have been abandoned. With a deficit of almost \$100 for each of the three concerts given this season it was decided to discontinue.

A good musical program marked the first Winter concert matinée in the New York Press Club December 13. The artists included Julia Hume, soprano; Ada Wogel Powers, pianist; Mme. De Grandmont, harpist; Bertram Peacock, baritone; N. Valentine Peavey, pianist; Maurice Nitke, violinist.

The St. Cecilia Club, New Albany, Ind., gave an open Christmas rehearsal on December 12, under the direction of Harriet Devol. The club sang three groups of songs, two 'cello solos were played by Jefferson Conner and an address on "The Origin and Development of Opera" was made by Harvey Peake.

"The Divine Birth," a Christmas cantata, by Frank E. Ward, organist of Columbia University, New York, was sung by the student chapel choir in a vesper service at St. Paul's Chapel on December 11, the soloists being Mrs. Frank E. Ward, John W. Nichols, R. Norman Joliffe, Carl Danielson and John W. Crandall.

Mildred Potter, the popular contralto, appeared as the soloist in the first of a series of organ recitals by Scott Wheeler at the Church of the Holy Communion, New York, her numbers being "My Heart Ever Faithful," from Bach's "Christmas Oratorio," Mendelssohn's "But the Yord Is Mindful," and the "Agnus Dei" of Bizet.

The St. Louis Symphony Orchestra made its first appearance of the season in Edwardsville, Ill., December 2, assisted by Mrs. A. I. Epstein, soprano. The program consisted of the Overture to "Phèdre," Massenet; Tchaikovsky's Symphony, No. 5, and the Ballet Suite from "Sylvia," by Delibes. Mrs. Epstein sang an aria from "Jean d'Arc" and a group of songs, responding with encores after both numbers.

Edward F. Johnston's organ recital programs at Cornell University during November included: Organ Concerto No. 5, Handel; "Peer Gynt" Suite, Grieg; A Minor Fantasie, Saint-Saëns; "Resurrection Morn," Johnston; "Evensong," Johnston; Sonata in the Style of Handel, Wollenholme; "Chant d'Amour" (new), Gillette; Prelude and Fugue in E Minor (new), Kinder; "Autumn" (new), Johnston; "Midsummer Caprice" (new), Johnston.

The soloists and chorus choir of St. Mary's Cathedral, Portland, Ore., under the direction of Frederick W. Goodrich, gave an excellent concert on December 1. The soloists were Anne Matschirmer, soprano; Adele Barnickel, soprano; Tina Ledwidge, soprano; Rose Friedel, contralto; Albert Gianelli, tenor; S. A. McCartney, baritone; Mrs. Earl Goodwin, violin, and Ferdinand Konrad, 'cello. Especially enjoyed was the aria, "With Verdure Clad," from "The Creation," sung by Miss Matschirmer.

A faculty recital on Wednesday evening, December 4, at the Central Conservatory of Music, St. Joseph, Miss., presented Edwin Stodola, pianist in Chopin's C Sharp Minor Waltz, his Funeral March from the Sonata, op. 35, and Mendelssohn's "Spinning Song," Cora DeBord, pianist, in a Tchaikovsky Meditation and MacDowell's "Etude de Concert, Op. 36"; Wayne Anton Blaaha, violinist, in MacDowell's "To a Wild Rose," Godard's Berceuse, a Wieniawski Etude, op. 7, and Vieuxtemps's "Ballade et Polonaise." Messrs. Stodola and Blaaha were also heard in Mozart's Sixth Sonata for violin and piano as an opening number.

Esther Mundell, lyric soprano, who has recently returned to San Francisco from four years of study in Paris, appeared in concert there on December 5. The audience was good sized and was most favorably impressed with Miss Mundell's vocal achievements. French arias and songs predominated on her program. Uda Waldrop presided at the piano.

Dr. George Whitfield Andrews, professor of organ and composition in the Oberlin Conservatory of Music, has been appointed one of the judges of a provincial musical festival to be held at Regina, Saskatchewan, next May. It is primarily a festival of competing choral societies. Heretofore the judges have been chosen from Canada, and Dr. Andrews is the first American who has been invited to act as a judge.

William Wallace Graham, violinist, who has recently returned to Portland, Ore., from Germany, where he has spent the last four years in study and concert work, gave a recital recently at Masonic Temple in that city. Mr. Graham is regarded as comparing favorably with many violinists of rank who have visited Portland. He was assisted by Thelma Waters, contralto, and Edgar E. Courson, accompanist.

At the Matinée Musicale last week in Indianapolis the program was made up of cantata and ensemble music, the latter being provided by Mrs. S. L. Kiser, Mrs. B. H. Richardson, Mrs. C. A. Pafflin, Mrs. G. B. Jackson, Marie Flanner and Paula Kipp. The cantata, "The Lady of Shalott," by Winifred Bendall, was presented by a chorus conducted by Edward Bailey Birge, with soprano solos by Ida Belle Sweenie.

Four Baltimore singers will be the soloists at the Mid-Winter concert of the New York Oratorio Society at York, Pa., January 14, when Cowen's "The Sleeping Beauty" will be rendered. They are Sarah Williams, soprano; Mrs. Ethel Henderson, contralto; Oscar Lehman, tenor, and William G. Gorn, baritone. Mary S. Warfel, of Lancaster, a harpist, will also assist. The chorus of the society numbers 185 voices.

Brabazon Lowther, the Irish baritone, assisting at the last meeting of the San Francisco Musical Club, was the principal artist on a program, the first part of which was devoted to Mendelssohn works, in which he sang "Elijah" numbers. Mr. Lowther gave the entire second part of the program. Mrs. John McGaw, George Kruger and Beatrice Clifford, pianists, were other soloists, and Mrs. Guy Millberry and Uda Waldrop played accompaniments.

The South Division Handel Choir of Milwaukee presented Frederick Cowen's cantata, "The Sleeping Beauty," before a capacity audience December 6 for its first concert of the season. The choir is a well-balanced organization and sang with good tone and a great deal of vigor. The soloists sang their parts acceptably. Mrs. William McNary, soprano; Mrs. Frances Lyon, contralto; Evan Roberts, tenor, and Arthur Daniels, bass, are all Milwaukee singers of ability. Grace Davis was at the piano. Thomas Boston conductor, achieved a great deal of credit for his splendid work with the choir.

At the last concert of the Minneapolis Thursday Musical, Mme. Staberg-Hall, who has returned to make Minneapolis her home, sang a group of songs by Lassen and Brahms and a selection from "Lohengrin." Mrs. J. A. Hartigan, who has a pleasing soprano voice, sang songs by Ware, Hahn, Woodman and Spross. A new member, Mildred Langtry, created a favorable impression with Brahms's "Sapphische Ode," an aria from "Samson and Delilah" and song by van der Stucken. Cora Rickard opened the program with an organ sonata by Guilmant; Norma Williams gave Grieg's Violin Sonata in C Minor, and Benita Conlin, pianist, played three Chopin preludes.

Children's songs are furnishing a medium of expression for several composers of the national capital, some recent works put forward being "Little Songs for Little Folks," by Florence Jones Evans, and "Wordless Melodies," by Ernest Lent. The first is a series of nursery songs and the second a collection of thirty piano pieces arranged as five-finger exercises, including such titles as "In the Garden," "Marionette," "Fairy Story," "Ring Around a Rosy," "The Death of Cock Robin," "Tag," "Sunshine," and many others. Another Washington writer of children's music is Susan Schmitt, whose "Little Journeys into Toneland" teem with the spirit of youngsters at play. The latest composition by Mrs. Schmitt is "Christmas Bells," a carol for voices in unison, in which both words and music express the Yuletide spirit.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Althouse, Paul—New York, Dec. 29.
Beddoe, Dan—Syracuse, Dec. 22.
Benedict-Jones, Pearl—Yonkers, N. Y., Dec. 22.
Berry, Benjamin E.—Boston, Jan. 9; Yonkers, N. Y., Jan. 4; Quincy, Mass., Jan. 28.
Butt, Clara—Carnegie Hall, New York, Jan. 7.
Cartwright, Earl—St. Louis, Jan. 24, 25.
Clément, Edmond—Boston, Dec. 25; Boston, Jan. 9; New York (Æolian Hall), Jan. 7; Boston, Jan. 9; Rochester, Jan. 13; New York (Plaza Hotel), Jan. 14.
Culp, Julia—St. Louis, Jan. 21, 22.
DeCisneros, Eleanor—Bridgeport, Conn., Jan. 19; Kingston, N. Y., Jan. 23; Brooklyn, Jan. 26; San Francisco (week of Feb. 2); Los Angeles, Feb. 11.
Dunham, Edna—Newark, Dec. 22; Boston, Jan. 26.
Gadski, Mme.—St. Louis, Dec. 21.
Galston, Gottfried—San Francisco, Dec. 22.
Godowsky, Leopold—New York, Carnegie Hall, Dec. 28; New York, Metropolitan Opera House, Dec. 29; San Francisco, Jan. 5, 12; Los Angeles, Jan. 7, 8; Pasadena, Jan. 9; Sacramento, Jan. 13; Oakland, Jan. 14; Portland, Ore., Jan. 17; Tacoma, Jan. 20; Victoria, Jan. 21 and 22; St. Louis, Jan. 31, Feb. 1 and 2.
Goold, Edith Chapman—Scarsdale, Dec. 21; Cleveland, Jan. 3; Orange, Jan. 8; Williamsburg, Jan. 16.
Gruppe, Paulo—Philadelphia, Jan. 8; Æolian Hall, New York, Jan. 13.
Hartmann, Arthur—Æolian Hall, New York, March 2.
Holding, Franklin—Philadelphia, Jan. 14.
Jacobs, Max—Tuxedo, N. Y., Dec. 26; New York (Educational Alliance), Dec. 27; New York, Dec. 31.
Kaiser, Marie—Ridgewood, N. J., Jan. 31.
Kerns, Grace—Yonkers, N. Y., Dec. 22; Worcester, Dec. 26; Concord, Jan. 30.
Knowles, R. G.—Ottawa, Dec. 21.
Mannes, David and Clara—Cedarhurst, L. I., Dec. 31; (Belasco Theater), New York, Jan. 19; Williamstown, Mass., Jan. 30; Lowell, Mass., Feb. 3; New York (Belasco Theater), Feb. 9; Erie, Pa., Feb. 22; Jamestown, N. Y., Feb. 24; Sewickley Valley, Pa., Feb. 25; Appleton, Wis., March 3; Kansas City, Mo., March 11; Chicago, March 16.
Martin, Frederic—Boston, Dec. 22; Pittsburgh, Dec. 27.
McCue, Beatrice—New York, Jan. 1.
McCormack, John—New York, Carnegie Hall, Jan. 5; Troy, N. Y., Jan. 6; Albany, Jan. 8; Chicago, Jan. 12; St. Joseph, Mo., Jan. 15; New York (Carnegie Hall), Jan. 19; Philadelphia, Jan. 21; Boston, Jan. 26; Washington, D. C., Jan. 31; New York (Metropolitan Opera House), Feb. 2.
Miller, Christine—New York City, Dec. 26, 28; Philadelphia, Dec. 30; Omaha, Jan. 15; Fond du Lac, Wis., Jan. 20; Kenosha, Wis., Jan. 21; Appleton, Wis., Jan. 23; Cleveland, Jan. 26; Newark, N. J., Jan. 29; New York (Hotel Astor), Jan. 30.
Miller, Reed—New York, Dec. 26, 28.
Nordica, Lillian, Mme.—Washington, Jan. 17; Lockport, N. Y., Jan. 20; Portland, Ore., Feb. 5; Seattle, Feb. 7; Aberdeen, Feb. 10; Spokane, Feb. 13; La Grande, Ore., Feb. 15; Boise, Idaho, Feb. 17.
Padgin, William H.—Boston, Dec. 22; Pittsburgh, Dec. 27; Jamestown, Jan. 17.
Persinger, Louis—New York, Dec. 22; Æolian Hall, New York, Jan. 14.
Pilzer, Maximilian—New York, Jan. 12; Summit, N. J., Jan. 21; Jersey City, Jan. 24; Newark, Jan. 29; Englewood, N. J., Jan. 31; Orange, N. J., Feb. 7; New York, Feb. 12; New York (Carnegie Hall), Feb. 25; New York, March 18; New York (Carnegie Hall), March 23.
Potter, Mildred—Boston, Dec. 22, 23; New York, Dec. 29; Newark, N. J., Jan. 5; Bridgeport Jan. 8; Montreal, Jan. 13; Albany, Jan. 15; Ft. Wayne, Jan. 22; Jersey City, Jan. 24; Buffalo, Jan. 27; Concord, Jan. 29, 30; Englewood, N. J., Jan. 31.
Quesnel, Albert—Chicago, Jan. 31; Minneapolis, Feb. 2; St. Paul, Feb. 9.

Rappold, Marie—Brooklyn, Jan. 30.
Rumford, Kennerley—Carnegie Hall, New York, Jan. 7.
Seydel, Irma—San Francisco, Jan. 10, 12; St. Paul, Jan. 19; Hartford, Conn., Jan. 24.
Simmons, Wm.—Yonkers, N. Y., Dec. 22.
Sorrentino, Umberto—New York, Dec. 22, 30, 31 and Jan. 1; Passaic, N. J., Jan. 16; New York, Jan. 21; Paterson, N. J., Jan. 31; Passaic, Feb. 2.
Teyle, Maggie—Washington, D. C., Dec. 31; St. Paul, Jan. 6; Minneapolis, Jan. 6.
Tolman, Laura—Union, N. J., Jan. 13.
Townsend, Stephen—Boston (Steinert Hall), Jan. 9, Feb. 6 and March 6.
Wells, John Barnes—New York City, Dec. 23; Rochester, N. Y., Dec. 30.
Ysaye, Eugen—Carnegie Hall, New York, Dec. 21 and 28; Kansas City, Jan. 3; Grand Rapids, Jan. 6; Boston, Jan. 12; Cincinnati, Jan. 17, 18; Chicago, Jan. 21; Toronto, Jan. 23; Chicago, Jan. 26; Columbus, Jan. 28; Pittsburgh, Jan. 29; Rochester, Jan. 30; New York, Jan. 31 and Feb. 2; St. Louis, March 14 and 15.
Zimbalist, Efrem—St. Louis, Jan. 17, 18.

Orchestras, Quartets, Choruses, Etc.

American String Quartet—(New England Tour), Dec. 9 to 21.

Boston Symphony Orchestra—Philadelphia Jan. 6; Washington, Jan. 7; Baltimore, Jan. 8; New York, Jan. 9 (Carnegie Hall); Brooklyn, Jan. 10 (Institute Arts and Sciences); New York (Carnegie Hall), Jan. 11; Philadelphia, Feb. 17; Washington, Feb. 18; Baltimore, Feb. 19; New York, Feb. 20; Brooklyn, Feb. 21; New York, Feb. 22; Philadelphia, March 17; Washington, March 18; Baltimore, March 19; New York, March 20; Brooklyn, March 21; New York, March 22.

Bostonia Sextet Club—Danbury, Conn., Jan. 18; Amsterdam, N. Y., Jan. 14; Torrington, Conn., Jan. 15; Southbridge, Mass., Jan. 16; Leominster, Mass., Jan. 17; Boston, Feb. 2.

Cincinnati Symphony Orchestra—Cincinnati, Dec. 21; Jan. 3, 4, 17, 18, 31; Feb. 1, 14, 15, 28; March 1, 14, 15, 28, 29; April 11, 12.

Jacobs Quartet, Max—New York, Jan. 28 and Feb. 25 (Carnegie Lyceum).

Minneapolis Symphony Orchestra—Minneapolis, Jan. 3, 17, 31; Feb. 7, 28; March 14, 28.

New York Philharmonic Orchestra—New York, Dec. 22, 26, 27, 29; Jan. 2, 3, 5.

New York Symphony Orchestra—Æolian Hall, New York, Jan. 5, 10, 12, 26, 31.

Oratorio Society of New York—Carnegie Hall, New York, Dec. 28.

Philadelphia Orchestra—Philadelphia, Dec. 21, 27, 28; Camden, N. J., Dec. 30; Philadelphia, Jan. 3, 4, 7, 10, 11; Wilmington, Del., Jan. 13; Philadelphia, Jan. 15, 17, 18; Kensington, Jan. 20; Atlantic City, Jan. 23; Philadelphia, Jan. 24, 25; Camden, N. J., 27; Philadelphia, Jan. 29, 31 and Feb. 1, 5, 7, 8 (on tour week beg. Feb. 10).

San Francisco Symphony Orchestra—San Francisco (Cort Theater), Dec. 22; Jan. 10, 17, 24, 31; Feb. 7, 14, 28; March 7, 9.

Schola Cantorum—Carnegie Hall, New York, Jan. 8.

Schubert Quartet—New Rochelle, N. Y., Jan. 28; Newark, N. J., Feb. 21.

St. Louis Symphony Orchestra—St. Louis, Dec. 21; Jan. 10, 11, 17, 18, 24, 25, 31; Feb. 1, 14, 15, 21, 22, 28; March 1, 14, 15, 21, 22.

Thomas Orchestra—Chicago, Dec. 21, 27, 28, 29; Jan. 3, 4, 10, 11, 17, 18, 24, 25, 31, and Feb. 1, 4, 7, 8; Dayton, O., Feb. 10; Cleveland, Feb. 11; Lansing, Mich., Feb. 12; Chicago, Feb. 14, 15; Milwaukee, Feb. 17; Madison, Wis., Feb. 18; Chicago, Feb. 20, 21, 22, 24, 25, 28 and March 1.

Tollefson Trio—New York, Dec. 22.

Volpe Symphony Orchestra—Carnegie Hall, New York, Jan. 7.

Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 21; Jan. 4.

Zoellner Quartet—Æolian Hall, New York, Jan. 26.

Mme. Pelton-Jones Returns from Tour of Harpsichord Recitals

After a successful tour on the Pacific coast, Frances Pelton-Jones, known as an exponent of the harpsichord, has returned to New York to resume her regular concert work. Her Western tour lasted from the middle of October to the end of November, and included appearances before many of the important clubs and schools, among which were performances in Port-

land, Ore., on October 18; in Salem, at the Grand Opera House, on the following day; the Ebell Club, in Oakland, Cal., on the 29th; Miss Head's School, Berkeley, Cal., on the 30th; Mills' College, on the same day; the Berkeley Piano Club, on November 4; Berkeley Young People's Association, November 6; Miss Morrison's School, San Francisco, and several other concerts.

Everywhere she was received with great cordiality, and her playing aroused so much enthusiasm that return dates were asked. Accordingly, she will make another tour next season, when she will appear under the management of L. E. Behymer, the Los Angeles impresario.

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VAN HOOSE ENTERTAINS

Tenor the Host at Reception and Musica in New York

Ellison Van Hoose, the distinguished American tenor, and Mrs. Van Hoose were hosts at a large reception last Saturday at their home on Fifth avenue, New York. Mr. Van Hoose opened an informal musical program by singing an old Italian air of Palloni with rare charm and lovely quality of voice. Later in the evening he sang Schubert's Serenade with 'cello obbligato by Fritz Bruch and a song by Fleta Brown. In these he was again admirable.

Two of Mr. Van Hoose's pupils also sang, Mrs. George F. Händel, dramatic soprano, who essayed the "O Patria Mia," from "Aida," and Del Riego's "Happy Song," winning much favor in the latter, and Augusta Neville, a young soprano, who was heard in Schumann's "Die Nussbaum" and Ardit's "Il Bacio." In spite of the technical difficulties of the latter she came out very well and showed much promise. 'Cello numbers, well played by Mr. Bruch, were Goltermann's "Cantilena," Moszkowski's "Guitarre," "Tre Giorni" of Pergolese and the Van Goens Scherzo. W. C. Stickles was an efficient accompanist.

The guests included Mrs. Ethelbert Nevin, Judge and Mrs. Ten Eyck, Mr. and Mrs. George F. Händel, Mr. and Mrs. Fritz Bruch, Mrs. Augusta Leeper, Augusta Neville Leeper, Jean Molloy, Kate Smith, Tinsley Harrison, W. H. Humiston, Edward Bry, A. Walter Kramer, Mrs. Julian Edwards, Mrs. Edward Lauterbach, Mr. and Mrs. Loudon Charlton, Marion Bauer, Mr. and Mrs. Fitzhugh W. Hänsel, W. Spencer Jones, Howard Chandler Christy, Maestro and Mme. Giorgio Polacco, Homer Norris, Mr. and Mrs. F. Crowninshield, Mr. and Mrs. Richard A. Purdy, W. C. Stickles, Mr. and Mrs. Clarence Reynolds and several others.

Blind Violinist Among Recital Givers of Week in Newark

NEWARK, N. J., Dec. 14.—Arturo Nutini, the blind violinist and pianist, gave a recital at Wallace Hall on Thursday evening, consisting of violin numbers exclusively. Lack of advertising was responsible for the smallness of the audience. The program was ambitious, and had evidently been selected with a view of displaying the signer's well-developed technic.

A concert at the Temple Oheb Sholem on December 4, by Harry Levy and the Halevy Singing Society, assisted by J. Louis Menier, organist, attracted considerable attention.

On Wednesday evening a new artist made his appearance in recital at Wallace Hall, in the person of Arthur Klein, pianist. Mr. Klein had the assistance of Mrs. E. Heymann, soprano, and H. L. Newman, baritone. He displayed a commendable technic and good taste, though no great depth of feeling. The other soloists gave their numbers agreeably.

The inimitable John Philip Sousa and his band played two concerts on Monday at the Symphony Auditorium. As is usual when Sousa comes to town, large audiences greeted him. Encores doubled the length of both concerts.

Fifteen Appearances for Sorrentino

Umberto Sorrentino, the young Italian tenor, appeared in fifteen concerts during the latter part of November and the first two weeks of December, among them a hearing before the Bel Canto Club of New York and private recitals in Passaic, New York and Brooklyn. He will give a recital at the Plaza Hotel on January 21, while his other dates for that month include a recital in Passaic on the 16th, an appearance at Æolian Hall, New York, on January 1, and a concert in Paterson, N. J., on January 31.

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